

The Illustrated

LONDON NEWS

APRIL 1985 £1.30



THE SWEET TASTE OF SUCCESS

Carol Kennedy analyses the successful ingredients of Cadbury Schweppes

RECORD-BREAKING PICTURE PRICES

Anthony Thorncroft explains why the Impressionists are top

THE PICK OF PARIS

Suzy Menkes sums up the fashion collections

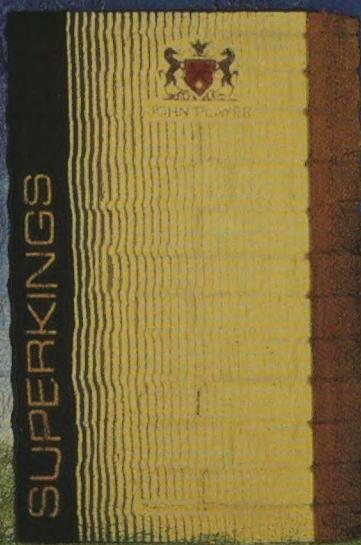
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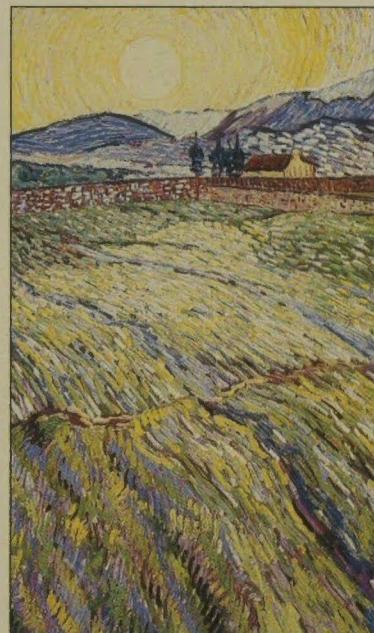
Sandy Whetton

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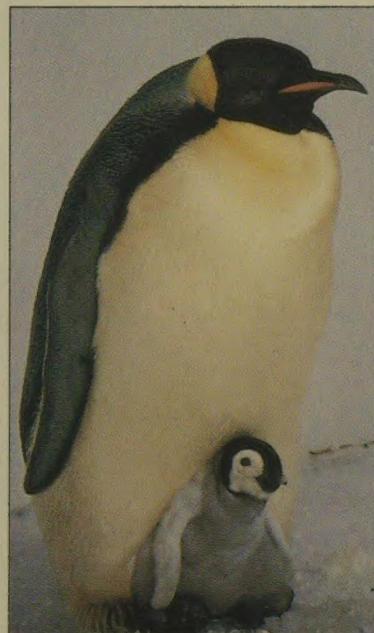
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Pleasing prospects

by Ursula Robertshaw

Location, say the estate agents, is all-important. Who wants a superbly and exquisitely appointed property if it overlooks a brickworks or a marshalling yard? Conversely, how many buyers would not be prepared to overlook or rectify themselves shortcomings in a house if it were set amid lovely scenery and could command terrific views from its windows?

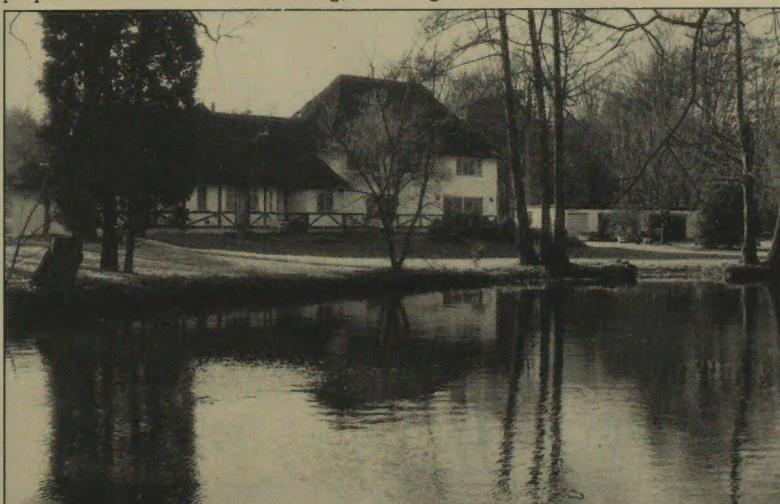
This month I have seen several houses with very different but all pleasant views. First, The Roundhouse, near Rickmansworth in Hertfordshire. Built in the early 1960s with later additions, the house is picturesque with its thatched roof surmounting rendered brick. It has a 36 foot long entrance hall, a circular dining room, a kitchen/breakfast room with cedar-clad ceiling, a library with built-in cupboards, various cloakrooms, and four bedrooms are served by three bathrooms, one of them *en suite*. The drawing room overlooks watergardens, which include a cascade, in one direction and pastures to the other. The 6½ acres of grounds include a 280-foot frontage to the River Chess, with fishing and boating rights. It is rare to find such a secluded and attractive property so near to London. Knight Frank & Rutley (01-629 8171) are handling the house and seek offers in excess of £350,000 for the freehold.

Hurst Farm House, near Loxwood in West Sussex, has a Regency nucleus with some of the most charming additions I have seen. The owners obviously love books and gardening, so that there are built-in bookshelves all round the reception hall and in the drawing room; and there is an enchanting conservatory opening on to a sun terrace which is an integral part of the house and which you pass through on your way from the drawing room to the kitchen. This is also delightful, with its beamed ceiling, old pine-fronted cupboards and brick floor. For meal preparation there is a free-standing, L-

shaped central unit with sinks and inset marble pastry slab. A Belling double oven and Creda four-ring electric hob with electric fan are housed in an alcove. And beyond the kitchen—which is big enough to take breakfast or an informal meal in—and leading off from it is the dining room, the two rooms and the conservatory being unified by a waxed brick floor.

The two upper floors are reached by means of a pretty double staircase in golden oak with turned barley-sugar balusters; and it leads to five bedrooms, and three bathrooms, one *en suite*. There are also two cloakrooms and extensive outbuildings including stabling. The house, which is approached down a long driveway traversing farmland, sits in 2½ acres of beautifully landscaped gardens and grounds which include a small lake. The owners have covered the house in clematis and roses and designed the gardens to provide all-round interest. Looking at the house, or from the house, "every prospect pleases"; and what is more it could be—and clearly is at the moment—easily run by one home-loving lady, with perhaps a bit of help from an Old Adam outside. Hampton's Cranleigh branch (0483 274204) offer this little gem freehold; offers about £300,000.

Not all views are rural. What about a unique Wren structure overlooking the Barbican in one direction and St Paul's and the Thames from another? Savills (01-499 8644) are offering the 125-year lease at a peppercorn rent on St Alban Tower in Wood Street, EC2, just west of Guildhall. The bulk of the church was destroyed in the Blitz but the tower, over 90 feet high, and built between 1682 and 1697, is as Wren left it except for the pinnacles, replaced in 1878. Proposals are for a ground floor reception area and accommodation on five further floors, plus a roof terrace. There is a stone staircase, and a lift could be included in the plans. Suggested offers for this unusual City *pied à terre*, conversion completed except for the optional lifts, should be in the region of £200,000. ●



A view over the Chess of The Roundhouse, Rickmansworth.

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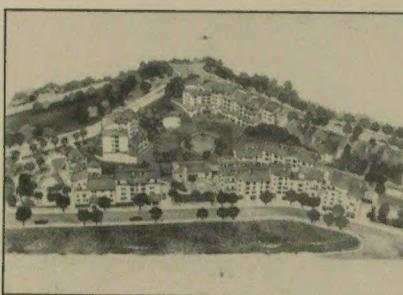
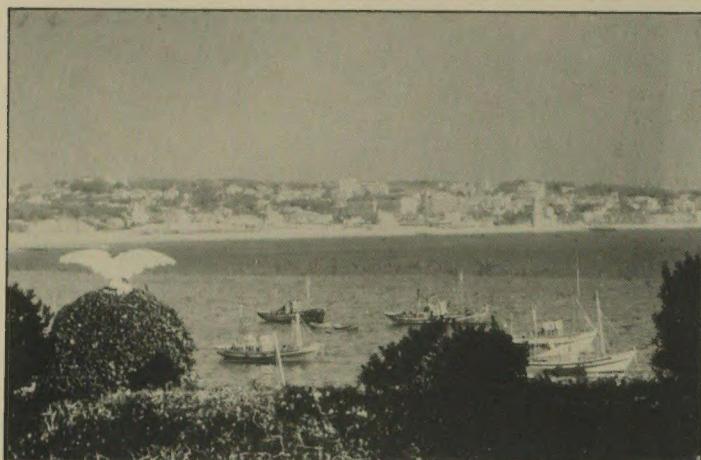
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This lovely villa occupies a quiet corner position not far from the centre of the town and is surrounded by well maintained gardens with a private swimming pool being in front of the sun terrace. The reception

room has been extended by a purpose built garden room while there are three bedrooms and two bathrooms. A new owner might wish to re-fit the kitchen and laundry room and there is also a garage. Regretfully being sold for health reasons. £75,000. Sole Agents in the UK.

The State Visit of Her Majesty the Queen has focussed attention on one of Europe's traditional resort areas where sophistication is the key note to living with the year round amenities of a capital city on the one hand and the delights of the seaside and outstandingly beautiful countryside on the other. A large English community is centred on Cascais, the bay of which we show to the left, but the villages around Sintra and along the coastline of Arrabida are gaining popularity. Although perhaps not as balmy as the Algarve, the climate is mild but invigorating with warm sunny days predominating from April until October. We can offer an extensive range of both new and re-sale property both directly and through our local co-operating Agents and can arrange inspection flights and accommodation.



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seascapes to the south are enjoyed while, to the north, one sees the constantly changing colours of the Serra da Sintra. An ingenious permutation of designs provides apartments from one to six bedrooms at prices from £35,000 upwards to include fully equipped kitchens, fitted carpets and choice of decoration. A large swimming pool, tennis court and club house are included in the amenities while full management services can be provided. Sole selling Agents.



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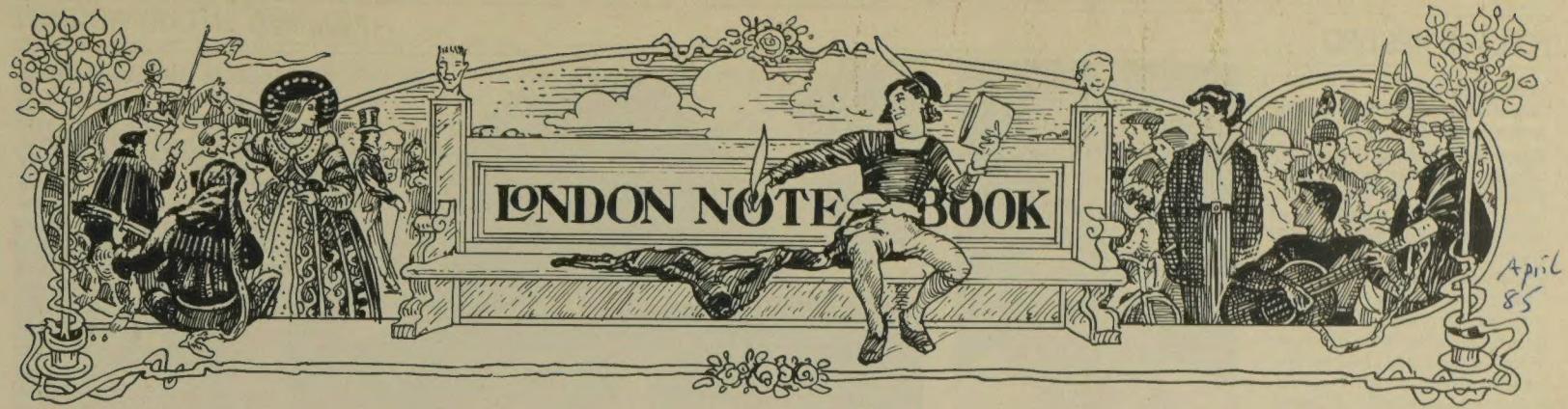




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The human mole has also been popping up all over the place. First to come blinking into the open was Clive Ponting, the official of the Ministry of Defence who leaked two documents about the sinking of the *General Belgrano* to Tam Dalyell, the Labour MP. Next, from deeper in the underground maze, came two former employees of MI5 to allege in a television programme that their branch of the Secret Service had been engaged in telephone tapping and other forms of spying, beyond the guidelines laid down for such operations, on the Campaign for Nuclear Disarmament, the National Council for Civil Liberties, the trade unions and political organizations. Third, and surely the unlikeliest mole of all, was the former Speaker of the House of Commons, Lord Tony Pandy, who in his newly published memoirs (reviewed by Robert Blake on page 64 of this issue) has recalled conversations from his time as Speaker which prompted some of his former colleagues in the House to complain that he had betrayed confidential conversations and led Michael Foot, the former Opposition leader, to suggest that there was a better case under the Official Secrets Act against Lord Tony Pandy than there had been against Mr Ponting.

For a nation brought up on the spy novels of John le Carré and others, and by now long used to the idea that such fictional adventures barely match up to what is now known of the actual activities of such men as Philby, Burgess, Maclean and Blunt, the public spilling of secrets is fairly commonplace, and the little molehills created by Mr Ponting and others will hardly seem to justify the mountainous reaction in much of the media and among part (but not all) of the the Opposition in Parliament. Certainly Lord Tony Pandy will have no fear of the Official Secrets Act. The confidences he has been accused of betraying, which are

largely concerned with the machinations of MPs behind the Speaker's chair when trying to secure parliamentary advantage, can hardly be described as official, and though they may prejudice Mr Foot and some of his Labour colleagues, that is not the same as prejudicing the safety or interests of the State. No doubt Lord Tony Pandy will relish the irony of being accused of publishing private secrets by the man who championed the publication some 10 years ago of the diary of that notorious Cabinet mole, the late Richard Crossman.

The implications of the Ponting case and of the MI5 allegations are more serious. Both do in fact concern the dreaded Official Secrets Act of 1911, and the case of the MI5 telephone tappers also raises the old problem of trying to reconcile the legitimate work of detecting and preventing espionage with the rights of individuals to privacy and political activity.

In the light of experience since the war few people would argue against the need for secret surveillance, including telephone tapping, as one legitimate defence against espionage, though clearly since such surveillance can intrude on the privacy of individuals it should be done only with good reason. MI5 has some rules on such activities. They were laid down by Sir David Maxwell Fyfe when he was Home Secretary in 1952 and state among other things that the Security Service should carry out no inquiry on behalf of any government department unless it was satisfied that an important public interest "bearing on the defence of the realm" was at stake. It was also emphasized that the service must be kept free from any political bias or influence. The allegations made by Miss Cathy Massiter, a former intelligence officer in MI5, and an unidentified woman who was once a clerk in the organization, were that these rules had been broken, but Lord Bridge, who is chairman of the Security Commission, reported to the Prime Minister that he was satisfied that no warrant for interception had been issued in contravention of the appropriate criteria. The main justification for the ordering of telephone taps or the interception of mail is the suspicion of subversive activities, which are themselves defined as those threatening the safety or wellbeing of the State, "and which are intended to undermine

or overthrow parliamentary democracy by political, industrial or violent means". Since there are people in our society dedicated to these ends we must hope that those appointed to protect us are eternally vigilant. Organizations such as CND or the National Front may be harmless or they may have subversives among their membership. It is as well that someone should know.

That is one of the functions, unpleasant though it must be, that we have put upon the Security Service, and the law as it stands is quite clear that in the end it is to the Government that the service is responsible. The judge in the Ponting case guided the jury on the law by saying that the policies of the State were the policies of the government then in power. In 1916, five years after the Official Secrets Act came into force, it was held that "those who are responsible for the national security must be the sole judges of what the national security requires", and this interpretation of the law was quoted again, and accepted, in the case of *Chandler v Director of Public Prosecutions* in 1964, when Lord Pearce in the House of Lords stated that in the context of the Act "the interests of the State must in my judgment mean the interests of the State according to the policies laid down for it by its recognized organs of government and authority; the policies of the State as they are, not as they ought in the opinion of the jury to be".

By acquitting Mr Ponting of breaching the Official Secrets Act the jury were in effect declaring it to be their opinion that the law was an ass, and it is hard to fault their judgment. The Official Secrets Act is clearly an ass of considerable size and silliness. Section 2, which is the bit that causes all the problems, deals with the wrongful communication of information and is designed "to prevent the misuse of any sketch, plan, model, article, note, document or information". Misuse means the communication of any of these items to any person except someone authorized to receive it or to whom it is a duty to communicate it in the interests of the State. Section 2 also provides for the imprisonment of anyone who receives such material. It is a huge portmanteau designed to accommodate almost every conceivable eventuality, like the old *Punch* joke of a mother telling her daughter to "go

and see what little Johnny's doing and tell him to stop it". In 1919, for example, it was held that Section 2 applied to a clerk in the War Office who handed to the director of a firm of tailors copies of documents about contracts for army officers' clothing. It is surely time this antiquated Act was pensioned off, and replaced by freedom of information laws.

The British Library

Horrific stories are circulating about the problems faced by the British Library, one of our greatest national treasures. It receives a copy of every new book published in Britain, which means providing some 3 miles of additional shelving each year. It is desperately short of funds for the repair and maintenance of its stock, yet at the same time some £300 million is being spent on a grandiose new building on the north side of Euston Road, alongside St Pancras Station. This is one of those vast plannings' paradises which seeks to provide all and more than is required for its essential purpose (does a library also have to provide a cultural centre?). At the same time it will deprive scholars of one of London's splendours, the round Reading Room in the British Museum.

Opponents of the new building, led by Lord Thomas of Swynnerton, have long argued that this despoliation is both extravagant and unnecessary. A small tunnel could be constructed between the Reading Room and Euston Road, a distance of less than a mile, with mechanized transport for book delivery, at a cost of about £2 million, and the retention of the Reading Room and other library rooms in the British Museum, which are not well suited for other museum purposes, would, they suggest, allow the Government to make substantial savings on the present commitments. Thackeray, a regular user of the Reading Room soon after it was built in the 1850s, wrote that he could not sit down in the place without a heart full of grateful reverence. It is sad that we should be prepared to sacrifice this, when by amending the Euston Road scheme we could save money and conserve a part of our cultural heritage that works so well. There is still time.

JAMES BISHOP

FOR THE RECORD

Monday, February 11

20 members of an RAF band and their West German driver were burnt to death when their double-decker coach collided with a tanker carrying 1,300 gallons of aviation fuel and burst into flames. The accident happened on an autobahn 20 miles north of Munich. 22 other servicemen survived but four were seriously injured.

Clive Ponting, an assistant secretary in the Ministry of Defence, was acquitted of breaching the Official Secrets Act by leaking documents about the sinking of the Argentine ship *General Belgrano* to the Labour MP Tam Dalyell. Mr Ponting later resigned from the Civil Service after his security clearance was cancelled.

Police used tear gas and rubber bullets and arrested 22 Africans after a day of violence and arson involving about 3,000 black high-school students in Seisovalle, Orange Free State.

Tuesday, February 12

Alexander Barak, 27, the Israeli leader of the gang which tried to kidnap Umar Dikko, the former Nigerian Transport Minister, last July was jailed for 14 years. His three confederates, who were caught with him at Stansted airport in the act of transporting their captive in a packing case, were sentenced to 12 or 10 years.

United Nations relief agencies estimated that up to 10 million Ethiopians were starving and that 1.8 million tons of grain would be needed to keep famine at bay during the next year.

Wednesday, February 13

Another 1,900 jobs would have to be lost, it was announced, at five British shipyards because of lack of orders.

A fire in the 470-room Regent of Manila hotel in the Philippines killed 25 people including three Britons. It was the fifth fatal fire in the country in five months and arsonists were blamed. On February 25 the Iseya Hotel was also set on fire and gutted; five people were injured. In all the fires had claimed 68 lives.

Polish police detained seven Solidarity activists who were meeting to discuss a call for a national 15-minute strike in protest at a 13 per cent rise in prices and a new system of working hours in which overtime would be compulsory and compensated for by time off, not extra pay.

Thursday, February 14

Major General Sant Siriphen, commander of the Thai army on the Vietnamese border, claimed that the Vietnamese offensive against guerrillas which began three months earlier had ended. 230,000 civilians were reported to have flooded into Thailand.

Concorde made the 10,600 mile flight to Sydney, Australia, in a record-breaking time of 17 hours 3 minutes and 45 seconds.

Friday, February 15

Peace talks aimed at ending the 11-month pit strike collapsed when miners' leaders rejected a new eight-point programme conveyed to them by the TUC. The National Coal Board estimated 46 per cent of the industry's 186,000 miners were back at work.

The world chess championship in Moscow was abandoned amid protests from the challenger, Gary Kasparov. The holder, Anatoly Karpov, who led by 5 games to 3 after six months' play, was said to be on the verge of a nervous breakdown.

Saturday, February 16

The British Government issued writs seeking £245 million for alleged fraud and negligence from the American firm of accountants which acted for the de Lorean car company in Northern Ireland.

Monday, February 18

At least 18 people were killed and more



Lord Bridge of Harwich, top—a favourable verdict for the Government on telephone tapping. Cardinal Glemp, above left, the Polish Primate, visiting Britain. Mikhail Gorbachev, above right, new leader of the Soviet Union.

than 100 injured at the black shanty town, Crossroads, near Cape Town, during riots lasting a week in protest at the proposed establishment of a new black township at Khayelitsha, 15 miles away, to which the Crossroads inhabitants were to be removed.

Two days after the withdrawal of the Israeli army, Shi'ite gunmen waving pictures of the Iranian leader Ayatollah Khomeini rampaged through Sidon, smashing liquor stores and ransacking houses before driving back to Beirut in a heavily armed convoy.

Tuesday, February 19

Prime Minister Margaret Thatcher flew to Washington to meet President Reagan and to address Congress. She expressed solid support for the Star Wars programme, voiced concern about the inflated \$, and appealed to Americans not to contribute funds to the IRA.

The government of the Irish Republic passed an emergency law allowing the seizure of £1.45 million worth of IRA funds said to have been paid under threat of kidnap or murder.

All 148 passengers and crew, including two Britons, were killed when an Iberian Boeing 727 crashed into a mountain shortly before it was due to land at Bilbao airport.

South African security police arrested six leading members of the United Democratic Front, a multi-racial anti-apartheid group. They were to be charged with treason and would join eight other members of the group similarly charged and already in prison.

Wednesday, February 20

For the third time within a week the Israeli army sent hundreds of troops in more than 20 armoured personnel carriers into the Shia Muslim village of Bazouriyeh near Tyre, an area patrolled by UN soldiers, to search for Lebanese guerrillas and weapons. At least two villagers were killed.

Thursday, February 21

The British Government gave an extra £25 million to the National Heritage Memorial Fund to preserve Kedleston Hall, Derbyshire, Weston Park, Shropshire and Nostell Priory, Yorkshire.

The South African government conceded rights to residents in the black townships Nyanga, Langa and Guguletu, to acquire 99 year leases on their homes. It was hoped, however, to move African people in squatters' camps in Cape Province to Khayelitsha, the new township being built 20 miles from Cape Town.

planned Solidarity strike was cancelled. Israel imposed a dusk to dawn curfew in southern Lebanon to restrict guerrilla activities. Western journalists were banned from entering the Israeli occupation area.

Wednesday, February 27

More than half the National Union of Mineworkers' members were reported to be back at work by the National Coal Board.

European central banks led by the German Bundesbank sold more than \$1.5 billion. The £ fell from DM 3.45 to DM 3.27 in two hours. The £ rose from below \$1.05 to \$1.1050.

Sir Iain Moncrieffe of that Ilk, authority on genealogy and heraldry, died aged 65.

Thursday, February 28

A Provisional IRA mortar attack killed nine officers of the Royal Ulster Constabulary, including two policewomen, and injured more than 30 civilians in Newry, Co Down. Later a soldier of the Ulster Defence Regiment was killed and two others were injured by a booby trap bomb in Pomeroy, Co Tyrone.

The Government appointed Lord Bridge of Harwich to investigate allegations that MI5 had spied on trade union leaders, members of the Campaign for Nuclear Disarmament and others, and tapped their telephones.

Saturday, March 2

Zimbabwe government troops sealed off the Matabeleland city of Bulawayo, centre of support for Opposition leader Joshua Nkomo's Zulu party. Elections were to be held in June.

Sunday, March 3

A delegate conference of the National Union of Mineworkers voted on a card vote by 98 to 91 to abandon the strike, just short of its first anniversary, without signing an agreement with the National Coal Board. Miners in Scotland and Kent, however, decided to remain on strike until an amnesty was granted for pitmen dismissed during the dispute after conviction for various crimes. The cost of the dispute was estimated to exceed £3 billion.

The Polish government reversed its previous decision to raise food prices by 13 per cent, and decided both to reduce and to stagger the increases. The

At Zermatt 11 people died in

APRIL 85

Switzerland's worst avalanche disaster for 15 years.

Monday, March 4

More than 15 people were killed and at least 55 injured by a bomb which ripped through a Shi'ite mosque and Islamic teaching centre in Israeli-occupied southern Lebanon.

The annual Anzus meeting, due to be held in Canberra in July, was called off on the initiative of the United States. The Australian Prime Minister Bob Hawke said that the Anzus Treaty had become inoperative as a tripartite relationship between Australia, New Zealand and the US. The conflict was over the accommodation of nuclear-powered ships during Anzus exercises.

Tuesday, March 5

The Gulf war, in its fifth year, flared up with renewed shelling of Basra by Iran in retaliation for alleged Iraqi attacks on civilian targets. At least 130 civilians were killed and 100 injured in a week when the nine-month agreement sparing border cities was breached.

Wednesday, March 6

Lord Bridge cleared the Government and previous administrations back to 1970 of authorizing improper telephone tapping.

At a meeting between British and Libyan officials in Rome it was decided that compensation of more than £100,000 was to be claimed for the family of WPC Yvonne Fletcher, shot outside the Libyan People's Bureau in St James's Square in April, 1984.

Thai troops killed more than 60 Vietnamese during fierce fighting in northeast Thailand. The Vietnamese were trying to attack the last Khmer Rouge resistance base on the Thai-Kampuchean border.

Thursday, March 7

Thomas Quigley and Paul Kavanagh, both aged 29 and from Belfast, were jailed at Central Criminal Court for a recommended minimum of 35 years each for their part in the bomb campaign in London in 1981 which included the attack near Chelsea Barracks and the booby trap bomb in a Wimpey bar in Oxford Street. Natalino Vella, 31, was sentenced to 15 years for possessing explosives.

Six bodies found in the Lupane area of north-west Zimbabwe were positively identified as those of six tourists, including two Britons, abducted by anti-government guerrillas in 1982.

In a two-hour tank and artillery battle between Lebanese Army troops and Israeli occupying forces in southern Lebanon an Israeli soldier and two Lebanese militiamen were killed. In another gun battle in the village of Yata a girl was killed and three women injured.

Friday, March 8

A car bomb killed 80 people and injured about 200 in a southern suburb of Beirut. On March 10 a suicide bomber in a car loaded with about 200 lb of explosives killed 12 Israelis and wounded 14 others when he rammed a convoy at Metullah near the Israeli border. This attack was said to be in vengeance for the March 8 bombing and the one on the Shi'ite mosque on March 4, for both of which the Israelis had denied responsibility.

The British Government announced a new picture gallery, to be called the Tate in the North, would be built in the Albert Dock redevelopment complex on the Liverpool waterfront. It would cost £9.5 million and would exhibit mainly art of the last 40 years.

Sunday, March 10

Konstantin Chernenko, President of the Soviet Union, died aged 73. He had been in office for only 15 months and had been in ill health for most of the time. Mikhail Gorbachev, 54, was named as his successor the next day.

An end to the strife? The near-year-long miners' strike was officially abandoned at a delegate conference of the National Union of Mineworkers on March 3, though without an agreement with the National Coal Board and with a pledge for continued guerrilla action by the union's president, Arthur Scargill. About 5 per cent of the workforce, mainly in Kent, Scotland and Yorkshire, stayed out for a further period in an effort to obtain an amnesty for miners dismissed after

conviction for crimes of violence; but the NCB president, Ian MacGregor, remained adamant that those who had broken the law by doing violence to their fellow citizens or to property would not be re-employed. Bitterness remained in mining communities, between those who had crossed picket lines to go to work and those who had remained loyal to the strike; and Mr Scargill admitted that the NUM was short of funds as a result of the dispute.



WINDOW ON THE WORLD

Chronology of the miners' strike

Mar 1, 1984: NCB announcement of closure of Cortonwood Colliery, Yorkshire, prompts 9,000 men to walk out.

Mar 5: 55,000 Yorkshire miners on strike.

Mar 6: NCB releases its strategy for cutting production and workforce.

Mar 8: NUM sanctions strike action throughout Britain's coalfields, with local votes but no national ballot.

Mar 12: National strike begins.

Mar 13: 109,000 of 183,000 miners on strike in over 90 of the NCB's 174 pits, including Yorkshire, Scotland, the North-East and Kent. South Wales votes 2-1 against.

Mar 15: Miner David Jones was killed at Ollerton Colliery, Nottinghamshire, the first of five men to die on a picket line.

Mar 19: Huge police presence as Nottinghamshire miners in 27 pits work on, having voted 3-1 against the strike.

Apr 19: NUM delegate conference agrees on rule change allowing a strike on a 51 per cent, rather than 55 per cent, majority, and rejects call for a national ballot.

May 1: Hostility between NUM and steel unions as Scottish miners refused to increase deliveries to Ravenscraig steelworks.

May 2: Confrontation at Ravenscraig as coal lorries run the gauntlet of pickets.

May 23: First talks between the NUM and NCB collapse.

May 25: High Court judge declares the strike unconstitutional, and grants working Nottinghamshire miners the right to work.

May 29: Pickets try to stop coke leaving Orgreave, Yorkshire, for Scunthorpe steel plant. 69 injured; 82 arrested.

May 30: Scargill arrested for obstruction at Orgreave.

June 8-13: Peace talks fail.

June 18: Orgreave violence escalates: about 7,000 pickets face 3,400 police. Plant stays open.

June 20: Miners' blockade on five main steel plants begins.

July 9: National dock strike called over unloading of ore blacked because of the miners' strike. Ends 13 days later.

July 18: Pit talks collapse over definition of "exhausted pit". NUM's new rule to discipline working miners outlawed by High Court.

Aug 16: Sequestrators seize £707,000 from South Wales union funds after their refusal to pay £50,000 fine for contempt.

Sept 9-14: Further talks fail.

Oct 2: Kinnock supports NUM at Labour Party Conference, but condemns violence.

Oct 10: NUM fined £200,000 for contempt of court. It fails to pay and has its £8 million assets sequestered.

Oct 11-15, 31: Talks between NUM and NCB under Acas chairmanship collapse.

Nov 12: Worst violence yet in Yorkshire.

At the end of the year, the NCB reported that 70,000 miners were working at 148 pits.

Jan 7, 1985: 1,200 miners return to work.

Jan 29: Breakdown of talks between NCB and NUM as Acas peace plan fails. A record number of miners return to work the next week.

Jan 30: High Court Receiver recovers nearly £5 million of NUM assets abroad.

Feb 3: Frances and Seafield collieries in Fife close, 500 jobs lost.

Feb 19: TUC meets Prime Minister and, later, Energy Minister Peter Walker.

Feb 20: NUM executive rejects TUC peace plan but Nacods accepts it.

Mar 3: Special NUM delegate conference votes 98 to 91 for a return to work on Mar 5 without an agreement.



Top, NCB chairman, Ian McGregor; above, miners' leader, Arthur Scargill. **April 25:** Nottinghamshire miners in a right-to-work demonstration, right. **May 2:** Pickets oppose coal deliveries at Ravenscraig steelworks, above right.



June 27: Thousands of miners and other trade unionists marched from Tower Hill to Jubilee Gardens in London in support of the strike. Some British Rail services were disrupted when transport workers came out in sympathy.



February 4: Miners cross the picket line to return to work at the strategically important Kiveton Park pit near Sheffield, South Yorkshire, after the collapse of further talks between the NUM and NCB the preceding week. The record return of 2,318 men nationwide marked the beginning of the end of the strike.

BRIAN HARRIS/IMPACT PHOTOS



HOMER SYKES



HOMER SYKES

March 5: At the official end of the strike, miners at Cortonwood Colliery, Yorkshire, who had been the first to protest at pit closures a year earlier, returned to work, above, but later faced picket lines mounted by militant Kent miners who voted to continue on strike. Left, Derbyshire miners back at work.

WINDOW ON THE WORLD

The stars in colour: These photographs, taken by David Malin using new techniques in conjunction with the powerful 153-inch Anglo-Australian Telescope at Siding Spring, New South Wales, show the brilliant colours of galaxies and nebulae more vividly than ever before. The nebulosity of Orion, for example, shown right in blue, purple and red, appears to the naked eye and even to an observer looking through a telescope, to be grey. The colours are there but too faint to be seen clearly. David Malin has used coloured filters and combined three separate photographs or negatives into each one to achieve his results. The Horse-head nebula, right, lies not far from Alnitak, the southern most star of Orion's Belt. It is by no means easy to see, even with a fair-sized telescope. The Great Nebula M42, opposite, in the Hunter's Sword, is 1,500 light years away, which means that we see it as it existed in about AD 500. The Keyhole Nebula, below right, is too far south to be visible from England but is associated with the variable star Eta Carinae. The fourth photograph, below, shows the red Supergiant Antares and the Milky Way near the star Rho Ophiuchus, probably the most colourful region of the sky.

Patrick Moore



The dark, Horse-head nebula, in Orion, top, clearly visible protruding from a complex of dust, looks like a knight in a chess set. Above left, the Ophiuchus constellation and the giant red star Antares. Above right, the Keyhole nebula, in the Carina constellation, is composed of glowing gas which shows red in the photograph.



M42, the Great Nebula in Orion, visible to the eye as a misty patch around the middle star in the Sword of Orion, can be seen here as an immense cloud of gas shining in the red light of glowing hydrogen. The dark areas are patches of dense, cool dust which can be seen only in silhouette against the glowing gas.

WINDOW ON THE WORLD

Saving lives in El Salvador: A campaign to immunize 400,000 children against infectious diseases, which kill 20,000 annually, brought temporary unity to El Salvador. Both sides in the civil war that divides the country agreed not to initiate military activity on the three Sundays when immunizations were to take place. The campaign, which has the support of President José Napoleon Duarte and his government, was initiated by UNICEF.

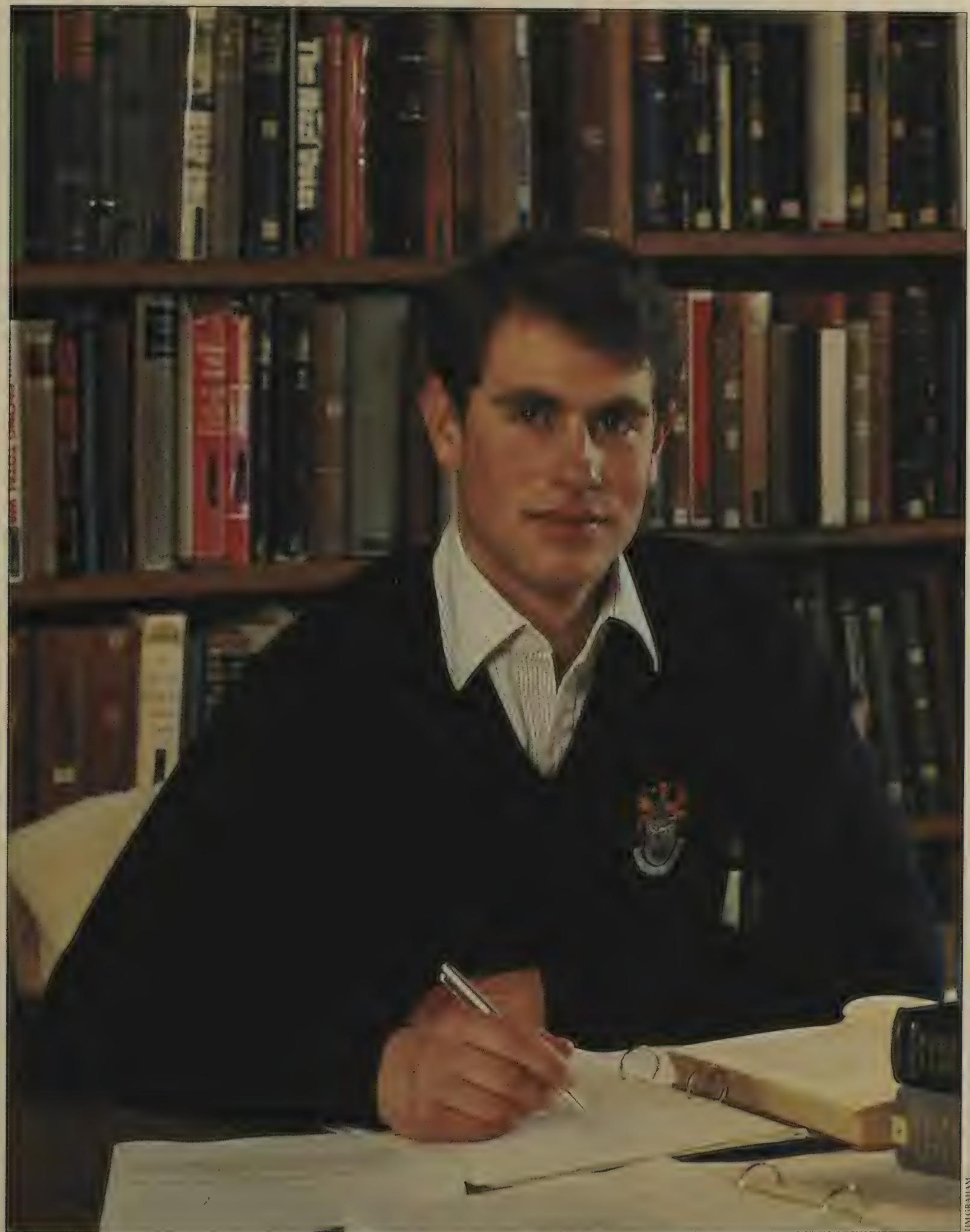


IMPACT/David Meed



SARAH KING

Cool cats: The three-month-old litter of five cheetah cubs, with their mother Suzie, born at Whipsnade Zoo, left their den to experience the rigours of an English winter. The litter included the 100th cheetah to be bred at Whipsnade since the first to be born in captivity in Great Britain, at the same zoo, in 1967.



Prince Edward at 21: The Queen's youngest son, Prince Edward Antony Richard Louis, who is fifth in line to the throne, celebrated his coming of age on March 10. The student prince was photographed in the library at Jesus College, Cambridge, where he is studying history. There will be a family party for him in the summer.



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ENCOUNTERS

with Roger Berthoud

A man of humour at the Scrubs

"To give you some idea of the pressure on us here," said Ian Dunbar, Governor of Wormwood Scrubs Prison, "in the year from December 4, 1983, to December 3, 1984, more than 48,500 prisoners—sometimes the same ones—passed through our reception on their way in or out. That is a larger number than the total prison population of England and Wales." It is no coincidence that in early December, 1983, the Scrubs took over from Brixton Prison as the main repository of remand prisoners awaiting trial.

The Scrubs is certainly vast. Coming from East Acton tube station, you walk along one flank for about five minutes before reaching the grimly grandiose entrance. But the buildings are lower (four storeys) than I expected, and despite the Dannert-wire-topped walls, I did not feel all that oppressed as Mr Dunbar's secretary escorted me through a sliding iron door, into the main courtyard by the chapel, to his office. The certainty of leaving an hour or so later no doubt helped.

Mr Dunbar himself is an unassuming looking man who seems much younger than his 51 years and comes across as liberal, literate and humane. The prison, he explained, really combines four different operations. A Wing, which had 284 inmates on the day I visited, is for prisoners convicted but not yet allocated to other prisons. B Wing, population 171 that day, is for the overflow from A and C wings, the latter being for remand prisoners, of whom it had 455 that day. D Wing is for maximum security prisoners, who numbered 255, with the hospital and pre-release hostel inmates making a total of 1,261. "If you add to that 707 staff, you have a very large and complex organization. It is the only prison with both maximum security and remand prisoners within the same walls, and that adds considerably to the problems.

"More or less any prisoner sentenced to life in the south of England will come here for the first three or four years for a period of assessment. We currently have some 220 lifers in D Wing, and nearly 50 category A prisoners (mostly lifers) who would be a threat to society or the State if they escaped."

The heart of the matter with long-term prisoners, he said, is to give some meaning to day-to-day existence, which can otherwise be very barren. It must be a well ordered community with firm but not hard discipline and a relaxed and safe atmosphere. "Staff have to represent themselves as caring members of the community who use authority professionally and with

relaxed good sense. Humour has to come into it, too. If you have men who are going to spend 20 to 25 years inside, you can have a very brittle environment which requires very delicate management.

"When I first came here there was a nasty riot in D Wing, and if it hadn't been for the bravery of one staff member, it would have been even more serious."

As a teenager Ian Dunbar had felt drawn to a vocation in the Congregational Church. But national service in the Army, three years reading politics and economics at Keele University and a wonderful year as a Carnegie scholar at Reed College in Portland, Oregon, gave him a broad-based liberal philosophy and deepened his interest in social problems. He entered the prison service by open competition, and has since served as assistant, deputy or full governor at five very different prisons and Borstals, taken a diploma in applied social sciences at the London School of Economics, lectured at the Prison Service College at Wakefield, and helped formulate policy on young offenders at the Home Office. To minimize disruption, his wife and three children live in the West Country, to which he commutes at weekends.

At the Scrubs he does not spend much time with prisoners. "My main job is to support staff, but like any

manager I have to keep in touch and be seen on the shop floor." Dissatisfied prisoners have a statutory right to see him. About two a day do so; and he has to adjudicate on some disciplinary matters.

It was his predecessor, John McCarthy, who in a famous letter to *The Times* described himself as "the manager of a large penal dustbin" and resigned. The pressure on cells remains intense, though "threeing-up" has been abandoned, and the strain is heavier still on facilities, sanitary and otherwise. It is an anomaly that the most serious offenders have a cell to themselves while those who may not be found guilty have to double up.

To Mr Dunbar's great satisfaction, an imaginative new refurbishment plan has now been accepted. It will clear away a clutter of workshops and other accretions between the four parallel wings and regroup them along the end. The workshops provide some, but not enough, work (wages £2-£3 a week) for non-remand prisoners producing, *inter alia*, garments, aluminium window frames and leather bindings for old volumes: clients include Scotland Yard, the Home Office and the British Theatre association. The Braille unit transcribes books and magazines for the blind.

Dunbar likes the idea that the state of a country's prisons reflects its degree



Ian Dunbar, Governor of Wormwood Scrubs, outside the prison.

of civilization, and approvingly quotes J. S. Mill's dictum: "The sole end for which mankind are warranted, individually or collectively, in interfering with the liberty of action if any of their number, is self-protection." His essentially unretributive approach has so far brought him swift advancement. This spring, after only two-and-a-half years at Wormwood Scrubs, he moves yet again, first to special duties at the Home Office then, in November, to be director of the South-West region's corrective establishments.

A life-time of records



Tom Heinitz with CDs and other discs.

At 63, and with more than 40 years' involvement in the trade, Tom Heinitz is a pear-shaped slice of gramophone history. When he was born into an intensely musical family in Berlin in 1921, records were those hissing, one-sided, four-minute pre-electric 78s which seemed to come down a telephone line. By the time he came to England with his family in 1934, both electrical recording and electric gramophones were out of their infancy. At school at Bryanston young Tom played the violin and became secretary of the gramophone society.

Not much changed till the dramatic advent of the long-playing record in 1950. By then he had studied electrical engineering, cultivated a talent as a conductor, and worked seven years for The Gramophone Exchange, a record swap-shop in Shaftesbury Avenue, WC2. There he edited a record review called *Critique*, and began some 20 years of writing for the New York *Saturday Review*.

The introduction of stereo in 1958 found him running his own hi-fi and record business near his present premises in Moscow Road, off Queensway, W2. The last milestone—the biggest technical jump of all, he reckons—was the launching of the compact disc in 1983. By then he had long been established as purveyor of advice and equipment to clients as diverse as Lord Harewood, Yehudi Menuhin, oil-rich sheikhs with London homes, and discriminating local taxi-drivers.

Tom Heinitz says of the compact

disc: "Our dreams have come true. All the things that worried us about records have been erased as if by magic." He sees the very mixed reaction to its introduction as a reflection of the struggle between man's incredible inventiveness and the jungle instinct which makes us hate the new.

"When LPs came in they were viciously opposed, though I thought they represented the greatest improvement we had had," he recalled. "Collectors feared they would have to go back to square one. Yet there followed such an explosion of activity that before long the repertoire was beyond our wildest dreams."

"In 1958 there was resentment against stereo. *The Observer* even printed a never-to-be-forgotten letter saying that 'when the composer hears a piece of music in his imagination, he does so of course in mono'. It showed that a generation of music lovers had grown up whose horizons were bounded by records and radio and who had never been to a concert."

When first introduced, both the mono and then the stereo LP required new equipment which was not properly available. "Stereo also gave manufacturers an incentive to reduce the size of speakers: one monster speaker, yes, two no. Musically it was most important, as it reawakened interest in antiphony—answering voices." Another innovation, the cassette tape, suffered severely at first, in the mid 1960s, from hiss, until the Dolby system largely corrected that.

In contrast to earlier innovations, the compact disc needs only the addition to existing systems of a smallish player, of the type launched simultaneously in 1983 in a full state of development. The industry had learnt from past errors. The only change has been a drop in price from some £500 to £300; and all CD players are now front-loading. If the discs seem dear at £10 for up to 75 minutes of music, Tom Heinitz reminded me that LPs cost £2 each in 1950, £18 in today's money. Only after the record clubs, trumped in 1959 by Decca's punningly entitled Ace of Clubs label, started a price war, did we start to live in a paradise of inexpensive music.

Heinitz dislikes hi-fi snobs, has a high regard for Japanese equipment, and reckons an outlay of £500 to £600 gives wonderful results (£900 with CD player). He regards speakers as the only real variable, providing the rest is of a decent minimum standard. "British speakers are best, but the best are not made by the best known names," he said. He believes that the quite expensive (£235 the pair) speaker produced by the BBC in 1973 remains outstanding value. "Eleven years on, people are still amazed by it," he said.

What next? Compact discs are almost undamageable, the groove having been replaced by a kind of digital code. But they still revolve, and are round. Perhaps one day those final vestiges of the old gramophone record's identity will disappear, too.

People at work: the telephonist



Jackie Nash at her switchboard.

"Please lead me to a Dial 100-type telephonist," I asked British Telecom. After some initial hesitation ("we've been asked to keep a low profile until we go public") and then a longish search, they led me to Jackie Nash, a charming lady in her 40s, down in Redhill, Surrey. Her experience as a switchboard operator goes back to the late 1950s when, aged 15, she went to work at the old MUSEum exchange in Goodge Street, off Tottenham Court Road, travelling from Dulwich, where her father was an upholsterer.

"They had to dial the exchange then for any trunk calls," she told me at the spacious Redhill exchange. "We were just starting to hear about STD . . . it was more a game than a strain. We used to see who could get their board full first. Pulling the cords in and out—once you got used to that part, it became natural to you."

She got married, had three children, now 21, 18 and 15, moved to Old Coulsdon, and took 15 years off paid work. Then, after four years working very hard doing lunches in a school kitchen, she joined the Redhill exchange's staff of 90 or so (all women save the engineers) in their newish building with its excellent facilities, including a basement car park for her Ford Capri.

"This is an automatic and manual exchange, and we are purely operators to help subs (subscribers) who dial 100. We don't have a directory inquiry unit, though some exchanges do. We cover quite a wide area, from 'director' (main route, i.e. London) numbers in Purley, Addiscombe and Mitcham, to 'non-director' numbers (with a longer code) from Betchworth to Caterham.

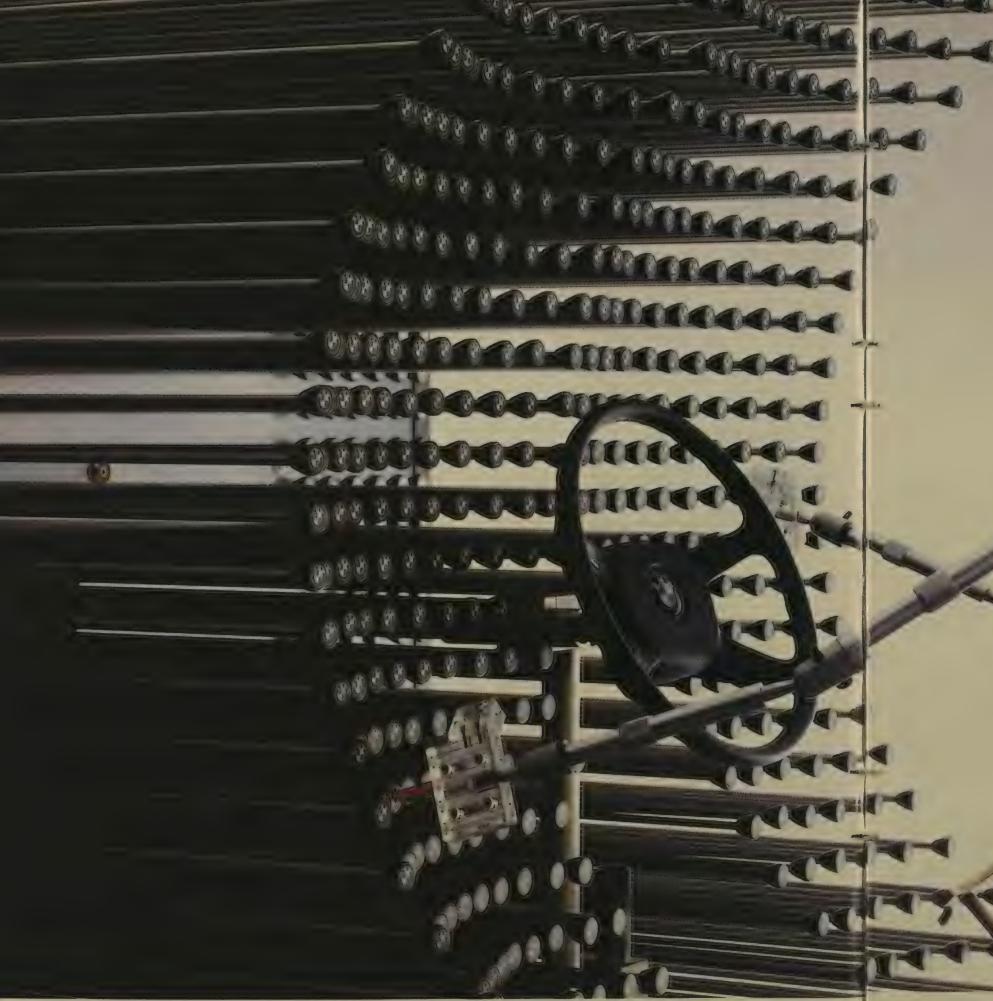
"The main type of inquiry is from callers who just cannot get through on STD: the number's always engaged, there's no tone, or it's unobtainable.

Sometimes, about 40 per cent of the time, we can get through for them. With number unobtainable, it could be a firm that has gone out of business or someone who has given up a number. Or there may have been a cable breakdown.

"If it seems permanently engaged, we can test the line if it's one of our exchanges, otherwise we ask the 'distant' exchange. Believe it or not, it often is actually engaged. We get our fair share of irate subs, but they usually calm down after we have spoken to them. If they are very irate we put them on to customer service at the telephone area office at Croydon. It's usually because their telephone isn't working."

The rows of grey switchboards with their discreet lights and push-button numbers look streamlined enough, but Jackie and her 50 or so fellow operators have some fiddly work to do, like looking up troublesome numbers on "bucket" cards in a container between them; and manually noting each charge for calls they have connected and timed on to little tickets. These are sent off daily to Bristol after being checked.

Visual display units will shortly supersede the bucket cards, and automatic recording equipment will make the tickets obsolete, as elsewhere already. "I don't know if they'll need us a few years from now," Jackie said wistfully. She enjoys the relative variety of the job: dealing with 999 calls, announced by a quiet hooter; with calls to be transferred at fixed times of day; doing some clerical work—and the companionship. They work an eight-and-a-half hour day between 8am and 6pm. The night staff is quite separate. "It's a nice job for working wives. You walk out of the door and forget it."



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LETTERS TO THE EDITOR

Sir Arthur Bryant

From the Chairman of Winchester Cathedral Trust

Dear Sir,

The wonderfully vivid article by Sir Arthur Bryant [ILN, February] seems a fitting epilogue to the many he wrote for you. The Trustees of Winchester Cathedral Trust were grateful to him for having written it. Sadly he could not be thanked personally; he had died before we read his words. May I therefore thank him now and say that we hope others who feel as he did about our heritage will, as a tribute to him, play their part in helping to preserve this great cathedral.

Lieutenant-Colonel Sir James Scott

5a The Close
Winchester
Hampshire

From the President of The Scipio Society of Naval and Military History

Dear Sir,

I was very moved by Sir Arthur Bryant's article "Defence begins at sea" [ILN, January]. The Soviet naval threat is a concern which none of the Western democracies can afford to ignore and one which could place the United Kingdom in the greatest danger should Nato ever become rested *in extremis*.

Admiral Alfred Thayer Mahan's views on sea-power are quite as valid today as they were in the 1890s, nuclear weapons notwithstanding. The projection of sea-power by the Royal Navy and the US Navy in the two major global conflicts of this century were two puissant components of our common victory over the enemies; indeed, without the help of these two services, the Allies would have lost both World Wars.

The decline of British sea-power in the past 40 years is indeed a tragedy of major proportions for Great Britain and her allies, most particularly the United States. Both the United Kingdom and the United States have experienced a serious diminution in not only their mercantile tonnage but in the capacity to produce and manage merchant fleets on a competitive level with foreign carriers. These realities have become political controversies in both countries and have drained away much-needed income which is ultimately lost to both the state and the individual. More importantly, the implications of this diminution should a conflict with the Soviet Union arise are horrendous and could, in themselves, prove fatal to the defence of Europe.

The United States, although a superpower, has a seriously strained economy and a national budget deficit of alarming proportions. Its naval establishment is pressed to undertake the role of maintaining the balance of power through the projection of that power at sea, a global responsibility which it gradually assumed from the

Royal Navy after the close of hostilities in 1945. The projected 600-ship US Navy may not be enough to protect the interests of the Free World.

Sir Arthur Bryant's observation that the British Isles are the key to the strategic defence of Western Europe is correct. Many scholars of the Second World War are of the opinion that the great fear of the German military planners of 1940 was the defensive power of the Royal Navy. Without in any way diminishing the heroic defence of the British Isles by the Royal Air Force in that fateful year, it is probably not too much to say that the Navy in being was the reason that the *Wehrmacht* never got to Whitehall.

It is in the interest of every American as well as every Briton to see the United Kingdom once again a naval and maritime power of the first rank both for herself and her allies.

Robert S. Robe

Oyster Bay
New York, USA

daily, afternoons, from May 17 to September 1, and is free.

Ann Balfour Paul
Gunnersbury Park
London W3

More favourite children's books

From Mr James Fellows

Dear Sir,

My wife's cousin sent to my mother-in-law the 1984 Christmas Number of *The Illustrated London News*. I found it very interesting, in particular the article "Once upon a time—favourite children's books". I made up my own list: All the William books by Richmal Crompton; all the Biggles books by W. E. Johns; all the *Holiday Annuals*, *Magnets* and *Gems*; *The Count of Monte-Cristo* by Alexandre Dumas; Sherlock Holmes's long and short stories by Sir Arthur Conan Doyle; Grimm's *Fairy Tales*; *King Solomon's Mines* and *Ayesha* by Rider Haggard; *The Black Mole* (author unknown).

J. O. C. Fellows
Kingsgrove
New South Wales, Australia

Holidays on the move

From Bruce Dzeda

Dear Sir,

I found Alex Hamilton's article "Across America by Train" [ILN, January] to be accurate and delightful. It allowed me to see the USA through British eyes, a primary reason I subscribe to the ILN.

May I add some comments about one of the trains he mentioned? The Chicago-Cleveland-New York/Boston train is actually written as "The Lake Shore Limited" because it is on or near Lake Erie's southern shore for 295 miles, and is an eponym for the railroad that created it in 1897. It is, by American standards, a wonderful train, with older and better sleeping cars. Best of all, it travels the entire 142 miles between Albany and New York City at the water's edge through the very beautiful and historic Hudson River Valley. The Lake Shore Limited gives an unsurpassed "feel" for the north-eastern USA, and arrives, after a short, third-storey viaduct journey through Harlem, in the splendour of Grand Central Terminal, the heart of Manhattan and a fitting entrance into a great city.

British visitors really should travel by Amtrak in America, when practical. It is much preferable to dangerous and boring interstate highway travel, and shows America as it truly is in a way that airplanes cannot.

The entire "Holidays" section was a superb tonic for a dreary winter's day. Bruce Dzeda
Kent
Ohio, USA

Letter from Zimbabwe

by Roger Nicholson

Immediately after Independence, the immigration officer was white and wary of visitors with newspaper connexions. Now he is black, and still wary of visitors with newspaper connexions. The experience at the immigration desk at Harare Airport illustrates much of what has happened in the past five years in Zimbabwe, which gained Independence on April 18, 1980.

It has moved from being a predominantly black country essentially ruled by whites to being a black country ruled by blacks for blacks, but still reflecting much of the old Rhodesian mores. Meikles hotel is still the place where the affluent meet in Harare, though now the majority of local customers is black. The black middle class complains about taxes and the rising cost of private education, though only the white middle class seems to complain about the cost of servants, who are readily available, and cheerful.

More significant, the Mugabe government maintains the UDI security legislation and regulations, and influence over the media, and like its predecessor sometimes uses its powers capriciously. There is talk in Harare, as there was in Salisbury, of the corruption in high places, which is perhaps inseparable from the operation of tight import and exchange controls.

The biggest single change in the past five years has been the decline in the size of the white population. It reached a peak at about 260,000 in 1975, just before the war moved into its worst phase. It has fallen steadily since that date. Separate figures are no longer published for the different ethnic groups, but the probability is that the white population has fallen to about 90,000. Within this 90,000 there is a hard core of perhaps 30,000 who are either too old to consider moving, or who are trapped by their economic circumstances.

There is a group of another 30,000 involved in business and the professions, commerce and industry, farming and, to a decreasing extent, the public services. Five years on, many of these people are surprisingly relaxed about the situation. Some former white supremacists are more comfortable in Zimbabwe than some liberal opponents of the UDI government. Last, there is a new group of expatriates who are coming in on a contract basis to supply the country with specialist skills, using part of their time to train black successors.

The next most significant change has been the way in which, in relative terms, the country has settled after five years of civil war fought by three separate armies. There are still serious sensitivities, most obviously between Mugabe's forces and the remnants of Nkomo's forces. But the army has

melded into something like one slimmed-down unit with the invaluable help of the British military detachment. Ian Smith is not in exile or in jail. He is either at his farm or in Parliament, ploughing an increasingly lonely and obdurate furrow. None of this was true of Kenya or the Congo or indeed Spain five years after their winning sides moved into government.

However, there are still major problems. The biggest is the insurgent activity in the south-west and west of the country, the areas occupied by the Ndebele, where atrocities have been committed by both sides. In Harare there is a tendency to blame South Africa and it is possible that insurgency

and with limited infrastructure. The Marxist policies introduced by President Machel further weakened the Mozambique economy, and the activities of the anti-Machel MNR guerrilla forces have reduced the Mozambique economy to a parlous state. This situation has important implications for Zimbabwe. Machel befriended Mugabe and his forces during the war, so there is a sense of loyalty towards him in Harare. This sense of loyalty is reinforced by the fact that Zimbabwe needs the Mozambique ports as alternatives to the South African ports for the flow of two-way trade. The collapse of Machel in Mozambique would seriously embarrass Mr

for it. Given good rains the country can feed itself and have an export surplus. This is the situation in 1985. It still has immense mineral wealth, which Zimbabwe is proving more successful in marketing than did Rhodesia, even before UDI. It still has a useful manufacturing base, serving consumer requirements in the country itself and in markets to the north. Ironically, the main difficulty about serving the market in South Africa is the strength of the Zimbabwe dollar as against the SA rand, not a development predicted by many people five years ago. Zimbabwe also has a significant tourist potential. It has two world-class attractions in the Victoria Falls and the Great Zimbabwe ruins, a 100-acre prehistoric site. The eastern districts and the Hwange National Park are on a par with the regional tourist centres of Kenya. The country has good hotels in Harare and the other major towns, and at the main tourist attractions, and they mostly offer good value for money in terms of overnight accommodation and food, though not in respect of the local wines. But the country needs cheaper package fares from Europe.

Whites worry about deterioration in the quality of the health and education services. But for blacks, particularly in the rural areas, the health services have improved and there has been a spectacular growth in school enrolments, from 900,000 in 1979 to 2.6 million in 1984.

Perhaps the Mugabe government's most signal success has been in rural agriculture. The value of agricultural production for household consumption has increased by 60 per cent since 1980, and the value of peasant cash crops has increased by 180 per cent.

The forthcoming election campaign, between Mr Mugabe's Zanu (PF), Mr Nkomo's Zapu and Bishop Muzorewa's United African National Council is likely to be rough, perhaps even murderous. Five years ago I wrote in *ILN* that, given all that had happened in Africa in the previous 20 years, the safest view to take about the future of Zimbabwe would be a pessimistic one, but that there was scope for optimism. That judgment stands up, and is good for the next five years.

More than 20 years ago I asked the last Governor of Nyasaland who he thought would succeed Dr Banda. He hoped that the candidate was still at school. This seemed improbable at the time, but he might have been right. Six years ago the average white Rhodesian would have preferred the Devil rather than the Marxist guerrilla Robert Mugabe as the first leader of black Zimbabwe. Today the rump of the white community in Zimbabwe probably hopes that Mr Mugabe's successor is also still at school.



Robert Mugabe, Prime Minister of Zimbabwe and Marxist leader of the ruling Zimbabwe African National Union (Zanu).

has been encouraged by South Africa, but the causes are rooted in tribal loyalties, and in the history of the evolution and fracturing of the nationalist movement.

The one-party state is another problem, but it has changed its character in the past five years. At the Independence general election all 20 seats reserved for the white community were won by the Republican Front candidates, led by the UDI Prime Minister, Ian Smith. Now about two-thirds of these members sit as "independents", giving broad support to the Mugabe government in the interests of "national reconciliation". The expectation is that the Independents will extend their influence in the forthcoming election. The white community as such will cease to reflect parliamentary opposition to the one-party state. It will be an issue between Mr Mugabe and his Zanu (PF) party and the opposition black parties.

There is also the problem of Mozambique. The Portuguese left the Mozambique economy in poor shape

Mugabe in Harare. But the Mozambique difficulties have perhaps also had a beneficial influence in Harare. The Mugabe government is avowedly Marxist. But it has recognized, partly from seeing first-hand the disasters in Mozambique, the value of attracting investment from the West and of maintaining a sizable part of the economy in capitalist hands.

Some of the problems in Zimbabwe are common to many parts of the world: the population is rising faster than jobs can be created; there is a tendency for unemployed youths to drift to the cities. Combined, the result is an increase in crime.

There has been a deterioration in the economic infrastructure, largely a result of the departure of skilled whites. The likelihood is that there will be further deterioration, through the combination of inexperienced people taking over from departing personnel, and a shortage of foreign exchange to spend on capital equipment.

But Zimbabwe also has a lot going

BRITISH FARMERS UNDER FIRE

by Richard North

British farmers have been producing more milk, beef and grain than is needed, have damaged the landscape in the process and been heavily subsidized while doing so. They now face a much more uncertain future.

Photographs by Richard Davies

In 1984 Britain's farmers produced their biggest grain harvest ever: 27 million tonnes. The British do not eat and cannot sell half a tonne of grain each. Our milk producers have been contributing mightily to the 2 million tonnes of milk powder and butter which the EEC has sitting in store.

The surpluses are a triumph of technology, but a disaster for the taxpayer and the consumer who pays for them. Milk, beef and grain farmers face a new official indifference. They have each been reaping something like £20,000 a year in public subsidy. They are going to get much less in future.

In the 1970s the Ministry of Agriculture, Fisheries and Food (MAFF), the National Farmers' Union, and the EEC were persuading farmers to grow as much as they could. The policy encouraged the use of expensive and polluting chemicals in fields cleared of hedges; nearly bankrupted the EEC; encouraged environmental destruction; and irritated the Treasury. Desperate to stanch the flow of cash into farmers' pockets, the EEC agreed into a quota system, killing off trade and is working out how to slash grain subsidies. But how to avoid the agricultural depression which might see bankruptcies, and dereliction in the countryside on a scale already afflicting the US?

Paul Howell

Paul Howell, scion of a Norfolk family as well known for politics (father Ralph is Conservative MP for North Norfolk) as for farming (1,000 acres at Dereham), is a 34-year-old Euro-MP for Norfolk, and a member of the European Parliament's agriculture committee. He once worked for the emergent Margaret Thatcher as a speechwriter, but had no idea how successful she would be, when Prime Minister, at halting inflation. "Suddenly, the value of land stopped rising," he moans, and laughs. The value of land is one of the keys to the present crisis of confidence which

assails Britain's farmers. It is now desperately high to those who have not got it; but static, which is bad news for those who used it as security for huge borrowings.

Paul Howell is robust, large, handsome, smokes too much and runs around in a turbocharged black Renault. Not given to bemoaning his fate, Howell—whose family runs a dynamic, aggressive, go-getting farm, with high yields—is potentially one of the most vulnerable of farmers.

Although he has long argued that Britain's farmers would have to learn how to survive real, rather than artificially high, prices for their produce, they need big profits just to support their interest payments.

He shows visitors a nearly-new space-age milking parlour which is now derelict. "I was brought up on this farm. Fed pigs here as a boy. Now we have no animals at all, and I freely admit it's a bit of a ghost farm without them. We've got no animals over there. The money was grain, and we had to go where the money was. And, in the 1970s, we had made a decision to modernize and expand." The result is a farm in which all the crops must be harvested by one of the three huge John Deere combines now resting quietly in their sheds. Oil-seed rape and cereals are garnered by subsidized machinery wolfing down specially low-tax farm diesel.

"I see some future in diversification," he says. "There are some new crops, like lupins or leafless peas, we can look at. And, of course, the hard times ahead won't be uniform. The man who owns his own land will be in clover, and so will the dog and stick man, probably." He meant the primitive farmer who has hardly changed his ways since before the Second World War; indeed the old-fashioned farmer may turn out to be the one best-equipped for surviving into the 1990s, because he is uncumbered by heavy debts and high overheads.

The big question is: when prices for

their crops fall, will farmers who owe a lot of money at the bank be able to reduce the amount of crops they produce, or will they go hell-for-leather for the last ounce of profit on their land, ploughing up every last corner? What price conservation then? "Some people say we'll be ploughing up to the white line in the middle of the road," says Howell. He knows that every hundred-weight of fertilizer he puts on the land easily pays for itself at the moment, but he is already easing back on pesticide sprays. He is deeply uncertain of what direction he can take as all the assumptions of the modern farmer collapse around his ears.

Barry Wooley Everybody who is anybody is looking at organic farming. Prince Charles took himself down to Barry Wooley's farm near Marlborough in Wiltshire to see the dozen of "alternative" farming

Mr Wooley's 1,600 acre farm supports a pretty manor house and a Range Rover, and horses in the stable. "It began when I started to think about how the oil could not last for ever, and then I read Rachel Carson's *Silent Spring*. I knew in my heart that the way we were farming was wrong." He grows hard wheat (fairly uncommon in this country) for bread-making, but uses no chemicals or fertilizer. Instead, he has sheep and beef-cows, and rotates them with his cereal crops.

"My fields are profitable whether under cereals or animals," Barry Wooley insists as he slashes at a straw thistle with his blade-ended stick. "They would be even more so if I had the £105 subsidy per acre that I could get if I was growing cereal for the wheat mountain." (His sort of wheat is not subsidized.)

Barry Wooley runs a tightly managed, profitable farm. He lectures a good deal ("though I prefer example to precept"), and at question times has heard every reason in the book about why his system cannot work, or why it



Barry Wooley, left, uses organic methods on his farm near Marlborough. The view across his fields, above, includes a flour mill, right, where he grinds the hard wheat he grows for bread making.

cannot spread to other farmers. His own feeling is that if he can make a go of it when the odds are against him, then others certainly could with a bit of encouragement from officials. For years he battered on government doors, suggesting that they take a look. "Frankly, they didn't want to know, until recently." Now they are rather more receptive.

Sir Richard Butler Farmers are assiduous in presenting themselves as the indispensable backbone of the nation, but they are also the most efficient mendicants the taxpayer has to support. It is as though John Bull were a social security spender.

Both roles are rehearsed by the National Farmers' Union, which has its headquarters in Knightsbridge. There Sir Richard Butler, an Essex farmer and son of the late R. A. Butler, the great politician, is the president. A

shy man, he is not renowned for flamboyant public performance. But this year, during his presidential address at the NFU's annual general meeting, he was seen brandishing a hammer. He had said: "the farmers' tool" to remedy matters.

He had been government-bashing, accusing them of weak negotiating at Brussels, where all the EEC farm ministers try to cut everyone's spending but their own. In truth, his position is enormously complicated. There simply is no known practical policy which could be sold simultaneously to his farmers, the farmers in the rest of Europe, and the taxpayer.

"How are we to bring the cost of surpluses under control?" he asks, freely admitting that "this building" there is a good deal of symbolism. One suspects that his suggestion box is not overflowing with brilliant ideas. The experience of milk quotas was not good, and will not work for grain; the next big subject area, The American "put aside" programme, leaving land idle, seems wasteful. Price controls can hit the worse off disproportionately.

The NFU has spent so long enjoying support for farming that

BRITISH FARMERS UNDER FIRE

it has no strategy for arguing coherently for orderly retreat. Sir Richard has had to endure the formation of a small-farmers' union by Tory MP Richard Body, himself an eloquent propagandist for an agriculture in which support, when given at all, goes to the deserving rather than the affluent. "I don't see it is a threat," says Sir Richard. But it is a sign of uneasy times.

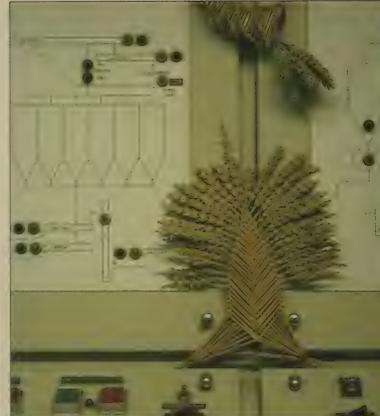
Sir Richard has been in charge while the NFU put out a document, *The Way Forward*, which is a first move towards accepting that subsidies are likely to shrink and will not be paid for environmentally destructive practices. But since a reformed farm industry will be a poorer one (and one in which poor farmers are helped more than rich ones), one can hardly expect the NFU to be in the forefront of revolution.

"Besides, if we are screwed right down economically, what time or resources will we have, as farmers, for conservation?" asks Sir Richard. Meanwhile, he proudly hands out a survey by a Suffolk branch of his union; it shows that ordinary farmers have done a good deal for conservation in their parishes, including planting hedgerows. He delights in having given out the prizes in a scheme which promotes traditionally produced British foods. And he notes that the NFU is taking an interest in reducing inputs of chemical fertilizer, in line with the well-established habit of using less pesticide.

John and Pru Quicke

The age of Aquarius has arrived in Newton St Cyres, Devon. "There have been Quicke's round here since the Reformation," says Pru. But they are thoroughly modern: John soaks his nutritionally impeccable muesli overnight and has taken to meditation, is a regional director of the NatWest, and sits on more agricultural committees than you can shake a shepherd's crook at. He has taken recent medical reports on the need to cut dairy and meat fat intake very much to heart—naturally so, since he grows grass, and grass feeds dairy cows, beef cattle and sheep.

He knows we shall be growing, and paying for, what we need of these instead of giving farmers blank cheques for high production. "I think nationwide we'll see land taken out of agricultural production, and then we'll have to work our heads to make that work well. We need to see this crisis as an opportunity, but it's not easy," says John Quicke. "We should be growing trees, but that would need government initiatives to make it worthwhile for farmers to look after something without profit for 100 years." He is modest, continually spraying out ideas, and admitting the daunting uncertainty which faces his industry and, thus, our landscape. He is not at all sure he can cut back his inputs profitably. He has



Top, a computer controls flour milling at Barry Wookey's farm but the corn dollies are a reminder of farming traditions. Above, Sir Richard Butler, president of the National Farmers' Union, says ordinary farmers do a good deal for conservation.



John and Pru Quicke and their daughter Mary, left, run a mixed farm at Newton St Cyres, Devon, above, where they make cheese from the milk they produce.

an old-fashioned view of his stewardship of the countryside, but is a thoroughgoing farmer.

Both sides of his nature explain why he works so hard for RURAL (the Society for the Responsible Use of Resources and Land, of which he is chairman), which discusses and researches sustainable farming techniques and policies (mostly, they involve reducing chemical inputs, and bringing animals and crops back together instead of separating them on opposite sides of the country; cows in the west, cereals in the east).

Meanwhile, he and Pru make and sell classic cheddars from their milk. Adding to a product's value in this way is vital to correct what has gone wrong in modern farming. Farmers have got used to growing raw materials which other people turn into useful food. But the money is in processing. Moreover, there are good potential markets for wholesome, free-range, country-grown

animals and their products, which would keep grazing meadows, and high moorland, in good heart. Until the customer asks for them in the supermarkets, the supermarkets will not get the farmers to grow them. John Quicke is delighted that Marks & Spencer and others are taking an interest in traditional country food, growing it and ensuring the food produced—the British farmscape.

Michael Smith
Since he came out of the Army in 1981, Michael Smith and his brother have built up a free-range egg system, based on their 40 acres in Hampshire, but franchised to more than 30 farmers who faithfully follow the Smith régime and who sell their eggs through the brothers' firm. Now the Smiths account for well over a quarter of a million eggs a week.

"The definition of free-range which we stick to is that all the birds must have access to green grass within 10 or 12 paces of the hen house during daylight hours," says Michael Smith. This means that 250 birds is the most a farmer could put out on an acre of

BRITISH FARMERS UNDER FIRE

ground. On poorer land it would be fewer. But Michael Smith believes that hens could be used in rotation with crops, providing fertilizer as well as eggs.

Demand for free-range eggs is increasing and they are proving more reliably profitable than battery produced eggs ever were. And, of course, they can be bought by people who eschew the battery variety on animal welfare grounds. For once there was clear proof that the consumer did want a better product and would pay for it. It took a long time for farmers to believe it.

Oliver Walston

Images of plenty and scarcity are clearly defined to Cambridgeshire farmer Oliver Walston, whose father Lord Walston is himself no mean farmer. The 3,000 acres which Oliver farms at Thriplow, near Royston, are in what he calls "the world's best grain-growing lands". There's not enough rain for good grass, hence the corn and the absence of horn.

Walston was so shocked by the famine in Ethiopia that he organized "Send a Tonne to Africa", which was his ruse to get the farming community to disgorge £1 million in late 1984 for the starvation victims.

He is a stubby 43-year-old, with *Rake's Progress* prints by David Hockney vying for attention in his office with the Apple computer. "The consumer and taxpayer are fed up with our producing stuff no one wants at prices no one can afford," he says. "We have been a protected species." He freely accepts that the farming community has been "rumbled", as he puts it.

What he wants to know, though, is how to respond? Should he increase his input of pesticide and fertilizer, and hope to maximize profits that way? Or should he reduce inputs, and hope to reduce his costs to the point where he makes more profit on each bushel of



crop, though he gets fewer of them?

Frankly, he does not know the answer, though he suspects that the high-input route may be the right one. Still, he is a complicated fellow and keeps his ear to the ground. "I have started with a field of 65 acres. With Friends of the Earth and the Ministry, we are trying a system of very low inputs for five years, simply because maybe we have to change. Farmers have had a lazier mentality for too long. It's interesting to talk with Friends of the Earth: they may learn from me, and I may learn from them."

One sad irony is that if the more organic low-input system really settles in, Oliver Walston thinks it will require less labour than he now has. In 1946 the Walstons employed 80 people on 1,500 acres. In 1985 there are 14 people on 3,000. It may be even fewer one day. That would be a blow for people who think organic must be in all ways beautiful.



Oliver Walston, top, on his Cambridgeshire farm, with some of his Charolais cattle. The sack symbol, above, on his farm vehicles, promoted the campaign he organized during which farmers sent £1 million worth of grain to famine victims in Ethiopia.

THE VANISHING COUNTRYSIDE

scrub through lack of grazing.

Lowland lakes and rivers

Many lakes but fewer rivers significantly damaged by chemical enrichment (especially nitrogen and phosphorous) from human sewage, farm battery slurry and fertilizer run-off. Some also polluted by toxic industrial waste and pesticides. Ditches and some slower rivers spoiled by herbicides, many rivers also spoiled by drainage operations.

Ancient lowland woods composed of native broad-leaved trees

30-50 per cent lost, by conversion to conifer plantation or grubbing out to provide more farmland.

Lowland fens and marshland

50 per cent lost or significantly damaged through drainage operations.

reclamation for agriculture and chemical enrichment of drainage water.

Lowland bogs

60 per cent lost or significantly damaged through afforestation, peat-winning, reclamation for agriculture or repeated burning.

Upland grasslands, heaths and bogs

30 per cent lost or significantly damaged through coniferous afforestation, hill land improvement and reclamation, burning and over-grazing.

Hedges

Of approximately 500,000 miles of hedge which existed in England and Wales in 1946-47, an estimated 140,000 miles removed by 1974. All but 20,000 miles of this loss was attributable to farming. More recent figures are not yet available.

Limestone pavements

Mainly in Cumbria and Yorkshire. 45 per cent damaged or destroyed, largely by removal for sale as rockery stone.

Flora and fauna

Plants and animals from habitats affected by agricultural intensification have suffered the greatest decline, butterflies, dragonflies, otters and bats are among those showing the biggest losses.

Damage to other habitats

Intertidal flats and saltmarshes (agricultural and industrial reclamation). Sand dunes (afforestation, recreational pressure, agricultural reclamation). Shingle beaches (construction and pebble removal). Certain mountain areas (recreational pressure, especially ski development).

The following are estimates of the most important losses of, and damage to, wildlife and its habitat in Britain since 1949. The figures are taken from the Nature Conservancy Council's report published in 1984.

Lowland flower-rich meadows

95 per cent now lack significant wildlife interest and only 3 per cent are undamaged by agricultural intensification.

Downland sheep pastures

80 per cent lost or significantly damaged, largely by conversion to arable or improved grassland (mainly since 1940); some gone to scrub through lack of grazing.

Lowland heaths

40 per cent lost, largely by conversion to arable or improved grassland, afforestation and building; some gone to

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The sweet taste of success

by Carol Kennedy

When Cadbury and Schweppes merged in 1969 not only their main products, confectionery and soft drinks, but also their markets were complementary. Now expanding worldwide, they have taken a large slice of the US chocolate market and successfully introduced "Schhh... you know who" to Nigeria.

Rarely in the history of company mergers have such well matched mates found each other as Cadbury and Schweppes, household names whose main products, confectionery and soft drinks, had been complementing each other for well over a century. When they tied the nuptial knot in 1969 each had developed interests in a third area, foods and household products, with Cadbury diversifying into powdered milk, cakes and instant potato and Schweppes owning Typhoo tea, Kenco coffee and Chivers-Hartley jams. Each had an assured UK base and was strong in different geographical areas of an increasingly global market: Cadbury in the old Commonwealth, Schweppes in the United States and on the Continent.

Both were profitable but capable of being more so if their respective strengths were pooled, not only in



Cadbury Schweppes is run by brothers Dominic Cadbury as chief executive, above left, and Sir Adrian Cadbury, above right, who is chairman.

regional terms but in Cadbury's greater assets and management resources, Schweppes's sharper commercial and financial skills. Both, also, had in different ways built remarkable reputations for advanced worker-participation schemes—Cadbury deriving its belief in involvement from its tradition of Quaker conscience and social reform and Schweppes developing a profit-sharing system well ahead of its time when it was introduced after the Second World War.

If Adrian Cadbury and Viscount Watkinson, respective chairmen of the Cadbury and Schweppes Groups in 1969, had been bridge partners, the fit of their hands would have guaranteed a grand slam.

Things do not happen so dramatically in the business world, particularly when your bridge game has to be played against international ... ➤



A selection of Cadbury Schweppes products, many of them household names in Britain. They have become available worldwide since the 1969 merger.



The sweet taste of success

champions Mars, Nestlé and Rowntree Mackintosh in confectionery, Coca-Cola and Pepsi-Cola in soft drinks. But over the last 16 years the combined group, now run by two Cadbury brothers, Sir Adrian (knighted in 1977) and Dominic, as chairman and chief executive respectively, has achieved a prime purpose of the merger—to expand the international reach of both partners in a way they were not able to do individually.

More than half Cadbury Schweppes's sales of £2 billion in 1984 were derived from overseas markets. These have grown by building up one side of the business on the back of the other wherever the strength existed for a bridgehead. In the rich US market, for instance, where Cadbury Schweppes has tripled its profits in three years, the confectionery business moved in behind a strong soft-drinks operation and now exceeds it; in Nigeria, Schweppes established a thriving franchise on the back of a solid market for Cadbury's Bournvita.

Worldwide sales of confectionery accounted in 1984 for £858 million, drinks for £742.5 million and tea, foods and hygiene products for £415.7 million, with confectionery outstripping drinks everywhere except on the Continent, which has its own strongly established chocolate traditions, and in Australia.

Schweppes brought a number of historic household names to the merger, including L. Rose & Co, the lime-juice house founded by Lauchlan Rose in Leith in 1865 on a new process for preserving lime juice without the addition of alcohol (it used to be mixed with rum for issue against scurvy in the Royal Navy). Typhoo tea, first marketed in 1905, was acquired by Schweppes just before the merger, and



in 1972 the combined group took over another great industrial name, the hygiene products firm started by John Jeyes, of Jeyes Fluid fame, in 1877.

Despite its new international outlook, however, Cadbury Schweppes remains firmly rooted in its UK market, which in 1984 accounted for £920.8 million of sales and employed more than 20,000 of the group's worldwide workforce of 35,000. In the key UK confectionery market, which last year consumed 725,000 tonnes, 70 per cent of it chocolate, the big three of Mars, Cadbury and Rowntree-Mackintosh reckon to take about a third each. It is a race in which you need to run ever faster to maintain your market share, and Cadbury executives have said that the success of the new Wispa bar, the company's first really big all-chocolate innovation since Flake in 1920, is as critical as that of the Metro was for Austin Rover.

Wispa, like all the block chocolate lines, is made at Bournville, the historic "factory in a garden" founded by Richard and George Cadbury in the Birmingham suburbs in 1879. The old J. S. Fry factory at Somerdale, near Bristol, acquired by Cadbury in its merger with the chocolate cream company in 1919, is now, like Bournville, highly computerized and produces all the filled bars, while a third, new plant at Chirk on the Welsh borders processes the cocoa beans and manufactures the chocolate drinks. The Schweppes headquarters in St Albans, once the L. Rose & Co plant, controls seven factories in Britain producing fruit juices, mixers and mineral water like Malvern. It also bottles Pepsi-Cola for the UK market.

From its elegantly refurbished head office in four Regency houses at Marble Arch in central London, the group controls nearly 50 companies in 22 countries and has spread a net of soft-drinks bottling franchises across the world. Its products are exported to

Fruit and nut bars come off the new automated production line at Cadbury's Bournville factory, above, at the rate of nearly 1,000 a minute. Fifty years ago the chocolates were all made by hand, above left. Whatever the end result, first the cocoa beans are processed, right, at Chirk on the Welsh borders.

more than 100 overseas markets.

Now roughly fifth in the world chocolate league (behind Mars, Nestlé, Rowntree-Mackintosh and Hershey) and seventh in soft drinks (the US market being so vast that even regional drinks manufacturers there register on the world scale, as Hershey can in chocolate), Cadbury Schweppes reckons it has the marketing ability to do much better. It can never realistically hope to topple mighty Mars or the two cola giants, but it can now hope, over perhaps five years, to reach Number 2 in confectionery and Number 3 in soft drinks.

The company's confident new vision has much to do with its recent restructuring and streamlining, planned to shift its perspective from a predominantly regional view of markets to a predominantly global one. The two big product areas, confectionery and soft drinks, are now run as international business streams directed from London, although the big, complex US region has its own board. (Foods and hygiene products are regarded as being essentially domestic markets, though with a strong exporting side.)

Layers of regional management have been stripped away and redeployed. "We've shortened the decision-making line," explains Dominic Cadbury. "Now a man running a major operating division reports straight to group level without going through a regional level first." The top London management spends a great chunk of its time travelling—20 per cent in the chairman's case—and plugging directly into markets on the spot.



Dominic Cadbury, some 10 years younger than Sir Adrian, 55, has been group chief executive for just over a year, following a career of more than 20 years with the company and a previous appointment as managing director of the confectionery division. Like his brother he is a graduate of Cambridge University and also holds a Master of Business Administration degree from California's Stanford University.

Dominic's task now is to steer the group's activities into international expansion following a period of extensive modernization at home. "We needed to look at the world as our market-place. We'd never talked about our share of the world market... Now what we are trying to do is look at chocolate and soft drinks in world rather than national or regional terms."

"It's a characteristic of our business that our competitors are international, our sources of supply are international, and the consumer is also much more international. We see the same sorts of fashion, style and trend popping up very quickly around the world,

Eat More Milk in Cadbury's

Dairy Milk Chocolate



Great chocolate innovations are rare. Cadbury's Dairy Milk, launched in 1905, which inspired the advertisement, above, in 1928, was one and is still the firm's top-selling line. The latest is the Wispa bar, being taken seriously, above right, in the TV promotion by Nigel Hawthorne and Paul Eddington, stars of *Yes Minister*.

whether in shops or on TV screens. Tastes in confectionery are as international as fashion or TV shows."

The speed with which new products "whistle round the world", in Dominic Cadbury's phrase, will no doubt be demonstrated with Wispa, the "textured" milk chocolate bar filled with microscopic—and computer-controlled—bubbles. Seven or eight years in development, it was launched in late 1983 in the Tyne-Tees area with spectacular results, after an earlier test marketing in the same area in 1981. "It was completely swept off the shelves," says Terry Organ, managing director of the reshaped confectionery business. So successful was its 1981 tryout that rival Rowntree was prompted to relaunch and reshape its own bubble-centred bar, Aero, first introduced in the 1930s. Wispa was launched nationally at the end of 1984 and is already on sale in the New England states of America and seen as a strong international product line.

"Of course, there are differences around the world and you can't force everything into the same mould," says

Dominic Cadbury. Packaging and advertising are just two areas where regional management will influence the local marketing. "But the trick is not to have the organization dominated by the differences. We want Cadbury's Dairy Milk to taste the same around the world, Schweppes tonic water to taste the same and to be recognized as the same brand."

Consistency and quality are easier to achieve in the age of the microprocessor, but they have been the key to success for both companies in the merger from their beginnings, respectively, in pre-industrial Birmingham and late 18th-century Geneva. Innovation—in Cadbury's case with the adoption of a Dutch patent system for achieving pure cocoa essence and its later breakthrough in milk-chocolate manufacture, and in Schweppes's case with the founder's invention of artificially aerated waters—would not of itself have sustained either business through decades of customer loyalty.

The Cadburys were a Quaker family, in common with other great chocolate dynasties like the Rowntrees,



Terrys and Frys. Originally from Devon, Richard Tapper Cadbury moved to Birmingham in 1794 to set up as a draper, about the time Jacob Schweppe was already in business making aerated waters in the then-humble Drury Lane district of London. Cadbury became a power in Birmingham, was known as "King Richard" and had 10 children, of whom the third son, John, started his own business as a tea-dealer and coffee-roaster in 1824, selling cocoa and chocolate as sidelines. His shop, at 93 Bull Street, was next to his father's linen emporium, but in 1831 he acquired a warehouse in nearby Crooked Lane and began to manufacture chocolate. It was the beginning of the Cadbury business: his brother Benjamin joined him in 1846 and the firm became known as Cadbury Brothers, but it was the next generation of brothers, John's sons Richard and George, who shaped the business as it has endured in its essentials to the present day.

Asetic, hard-working and teetotal, but by no means dour individuals—it was said of George that being with him was "like Christmas every day"—Richard and George took over an ailing company in 1861 and revived it through good salesmanship, financial acumen, innovation and a determination to plough every penny back into the business. George even deprived himself of tea, coffee and a morning newspaper to save time and money which could be put to better use. The brothers introduced the Van Houten patent process for manufacturing cocoa, which up to that time had been a somewhat adulterated substance, and Richard, a talented painter in water colours, contributed a new genre to Britain by being the first to decorate chocolate boxes with original art. His earliest pictures, dating from 1869, were portraits of his children of the sentimental type associated with

"chocolate-box art", but in the 1930s the Cadbury company commissioned work from such outstanding artists and illustrators of the day as Arthur Rackham, Edmund Dulac and Dame Laura Knight.

In 1879 the brothers made a far-reaching decision. They bought 14½ acres of meadowland 4 miles from the centre of Birmingham, which was already falling into industrial slums and in their view becoming unsuitable for a food factory and the people who worked in it. Upon this stretch of country, known as the Bournbrook Estate, they built Bournville, forerunner of the garden city concept. It predated Ebenezer Howard's Garden City Association by 20 years with its craftsman-built workers' cottages, each with $\frac{1}{6}$ acre on which a family could be self-sufficient in fruit and vegetables. It remains the largest community of its kind in Britain.

Bournville—the French style was adopted because French chocolate was regarded as the pinnacle of excellence—was never intended to be a company village and always drew at least half its residents from other factories in the area. From 1900 it has been administered by a trust, entirely separate from the Cadbury business although members of the Cadbury family are trustees. Only about one-third of its present 7,500 owners and tenants (3,500 dwellings are owner-occupied) work at Bournville, many of the others being employed by Austin Rover at nearby Longbridge.

Cadbury Brothers became a limited liability company in 1899, the year of Richard's death. Its export business, begun in 1881 with an order from Australia, had expanded to other Empire markets like South Africa and India, and in 1897 it successfully challenged the Swiss monopoly of milk chocolate. Further refinement of the milk condensing and sweetening process culminated in the

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launch in 1905 of Cadbury's Dairy Milk, still the firm's biggest-selling line, with £80 million worth sold last year compared with the Mars Bar's estimated £135 million and Rowntree's Kit Kat at £130 million. It was made to the formula that in 1928 produced one of the century's most memorable advertising images—a glass and a half of milk being poured into a half-pound block.

The great chocolate innovations have been few and far between. Cadbury's Milk Tray assortment was introduced in 1915 as "the box for the pocket"; Cadbury's crumbly Flake bar in 1920; Roses chocolates in 1938. All still sell over £30 million worth a year. Most of its competitors' great lines also date from the 1920s and 1930s, notably the all-powerful Mars Bar. Wispa has a lot riding on it, but is expected this year to match the sales of CDM, as Dairy Milk is known in the firm.

During the Second World War the Bournville factory was largely devoted to making munitions and gas-mask respirators, and under postwar rationing, with supply nowhere reaching demand, the chocolate business lacked the spur to innovate and go after new markets. When Adrian Cadbury joined the company from university in the early 1950s, it was run by his father, Laurence J. Cadbury, "an engineer by inclination and an economist by training", as his son describes him, who had been responsible for mechanizing the company's prewar production lines and was an influential figure in British industry. He was also chairman of the great Liberal newspaper the *News Chronicle*.

"There was quite a bit of business overseas then, but it was mainly in the old Commonwealth, with some export trade to the States. It was totally chocolate, no sugar confectionery (Pascals was acquired in 1964), and no foods. The main changes we had to make were, first, to make more use of our main asset, our brand name and the goodwill attached to it, which was why we went into foods, and second, to reorganize a fairly archaic system of management. Fry's, for example, was still run separately from Cadbury's. There was a lot to do internally."

Ironically, Cadbury's prewar success in modernizing its production lines, which enabled it to undercut its competitors with the famous 2oz bar for 2d, 8oz for 8d, worked against it in later years. "We virtually took Rowntree out of block chocolate and ensured that Mars didn't come into it," recalls Sir Adrian. "Both of them were encouraged into the count-line sector (chunky, individual bars like Mars and Picnic, sold by the piece) which is the one that's growing now. So arguably we did them a favour."

The early 1960s, under the chairmanship of Adrian's cousin, Paul S. Cadbury, were a time of great change.



Jacob Schweppe, who started not only his company but the soft drinks industry, brought his soda water to Britain from Germany in 1792. The advertisement for his products, right, was one of a series of three painted by Maynard Brown in the early 1900s.

The emphasis was on sales, on the diversification into foods which Adrian began, and on internal management efficiency. Responsibilities were more sharply defined and the Fry/Cadbury administration unscrambled and simplified. "When I joined the board we all called ourselves managing directors," recalls Sir Adrian. "There were about 11 or 12 of us."

When two companies as old-established as Cadbury and Schweppes (which celebrated its bicentenary in 1983) get together, there are obvious challenges in welding one corporate identity out of two very distinct company "cultures". Old Cadbury hands tend to say there is still a "Cadbury man" and a "Schweppes man", though the Schweppes identity has probably changed more in the merger, if only because Cadbury had more management in depth to supply vacancies on the Schweppes side. Cadbury for its part, Dominic Cadbury believes, has become a good deal financially sharper as it has learnt from Schweppes's ability to run a lean commercial operation.

Schweppes was the older firm by 38 years. John Jacob Schweppe, its founder, was a German, born in the Hesse district in 1740. As a young man he worked in Geneva as a jeweller, but his passion for science drove him to concentrate on the research by Joseph Priestley into gases and carbonation, and in 1783, in partnership with an engineer named Nicolas Paul, he perfected a commercial method of matching the natural aeration found in some mineral-water springs. In effect it was the beginning of the whole soft-drinks industry.

In 1792 Jacob Schweppe set up in England, where his soda water—then made with alkali, unlike the modern product—received endorsements from eminent doctors like Erasmus Darwin, grandfather of Charles, for the treat-



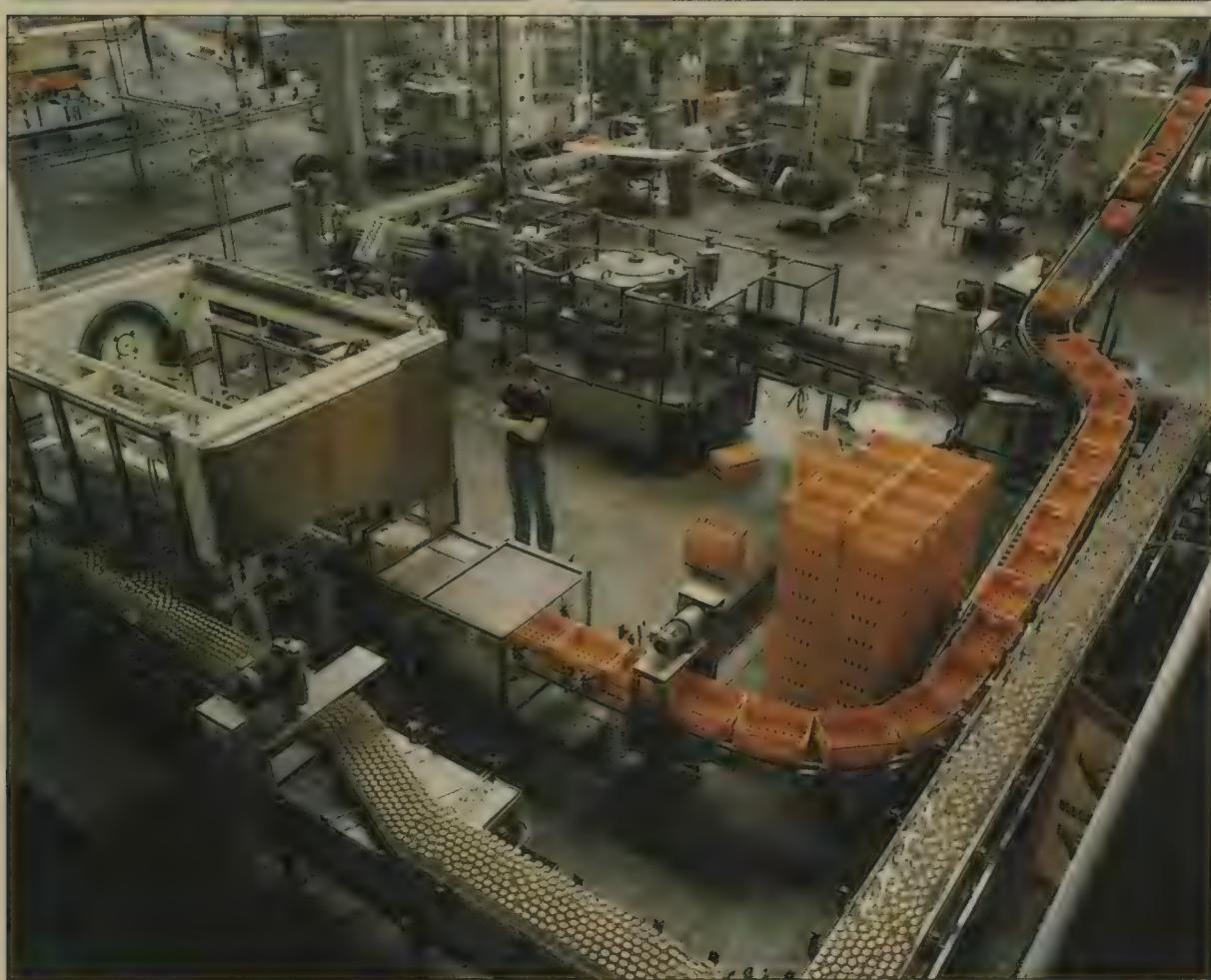
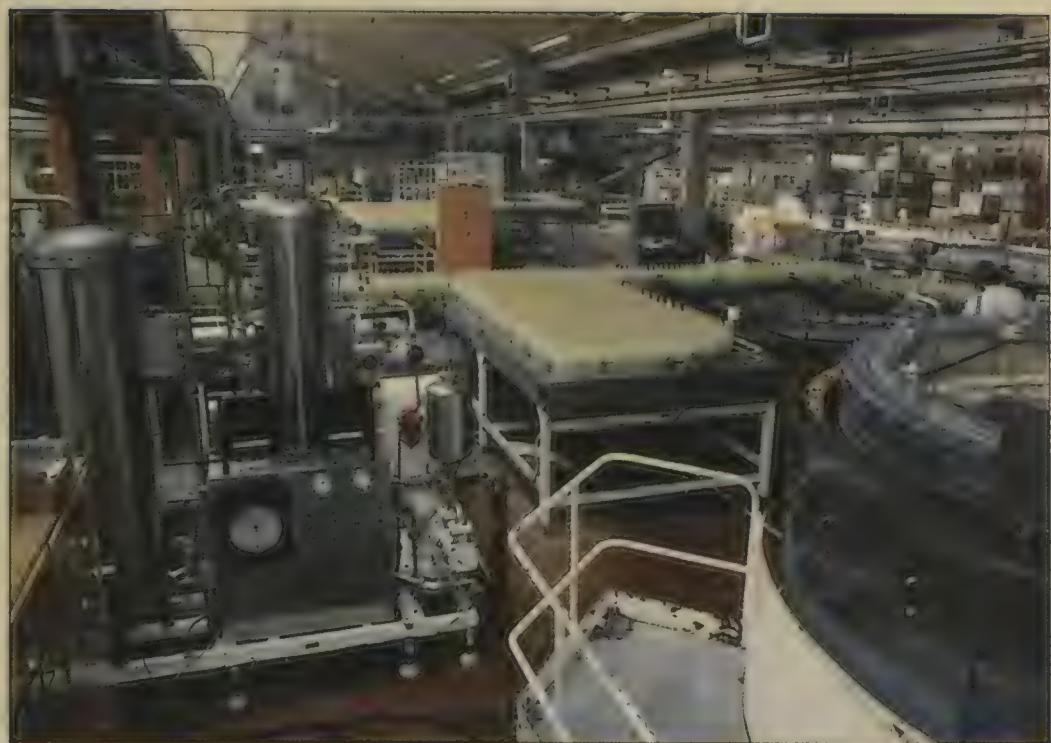
ment of bladder stones. It was also prescribed for kidney troubles, indigestion and even gout.

The business was finally assured of success by winning the contract to supply refreshments at the Great Exhibition of 1851. A million bottles were sold in less than six months at the Crystal Palace, and sales throughout the country soared that year by 216,000 bottles to more than two million. (The company now sells more than 1,000 million bottles and cans each year in the UK, and 2,400 million outside it.) Tonic water and ginger ale were introduced in the 1870s, and in 1890 Schweppes negotiated with one Stephen Ballard to supply spring water from his farm in the Malvern hills to a new bottling plant at Colwall. Malvern water, from which the Queen likes her tea made when she travels abroad, has oddly not benefited particularly from the health boom: as Sir Adrian Cadbury says, it is celebrated more for what is *not* in it than for any mineral content. It comes today from the Primeswell spring on the western slopes of the Malverns.

J. Schweppe and Co went public in 1893, 69 years ahead of Cadbury. It prospered quietly throughout the first

half of the 20th century, in 1920 acquiring the lease of the splendid Regency house, 1 Connaught Place at Marble Arch, which had been the town house of the Prince Regent's wife, Princess Caroline of Brunswick.

The appointment of Sir Frederic Hooper as chief executive after the Second World War put the company into high gear. Hooper had been head of Lewis's, the Liverpool department store, and was a well known writer and broadcaster with a shrewd sense of public image. He briskly reorganized the complex Schweppes management, made the 13 branches self-sufficient trading units with managers paid by results, and shifted the whole emphasis from production to sales and marketing. He had a brilliant instinct for advertising and under his aegis began the memorable series of Schweppes campaign slogans, devised by various agencies, which started with "Schweppervescence" and "How Many Schwepping Days to Christmas?". The line "Sshhh... you know who" was coined in the days of James Bond and spy-novel fever, and is still going strong. Over a game of snooker one day, Hooper and the humorist Stephen Potter invented Schweppshire, the



spoof English county with landmarks like Schweppes Forest and inhabitants like Samuel Schweppes, Percy Bysshe Schewpeppi and Dante Gabriel Rosschweppi.

It was advertising genius in the Hooper era that also gave Schweppes its breakthrough in the tough American market, when the company's director in the States, the impossibly bearded Commander Teddy Whitehead, was seized upon by David Ogilvy of the advertising agency Ogilvy & Mather to personify an up-market British image for sophisticated mixer drinks, the only sector of the US soft-

drinks market Schweppes could hope to crack. On this bridgehead Cadbury began to build after the merger, and acquisition of the \$100 million Peter Paul confectionery company in 1978 gave it the marketing muscle and distribution it needed to challenge Mars and Hershey, each of which had 25 to 30 per cent of the market share. Cadbury Schweppes's confectionery sales in America in 1984 totalled £270.5 million to the soft-drinks sector's £215.6 million, representing 24 per cent of the group's worldwide turnover.

North America is now the group's fastest-growing region and where it is

concentrating its investment, having finished reconstructing and modernizing the UK base. The last two years have seen a shift of investment away from Britain to North America, a source of worry to some of the domestic workforce, as Sir Adrian Cadbury discovers at the company's twice-yearly conferences when employees can question the chairman from the floor. (He also attends six regional conferences a year, meeting about a 10th of the workforce.) But it is overseas where future expansion lies. "We've covered about 65 per cent of the international markets, but there's a terrific

Above and left, the bottling process at Schweppes's largest factory at Sidcup, Kent, which produces more than 104 million litres of soft drinks a year. Above left, a quality technician tests a syrup sample in a laboratory at the Schweppes factory, Fareham, Hampshire.

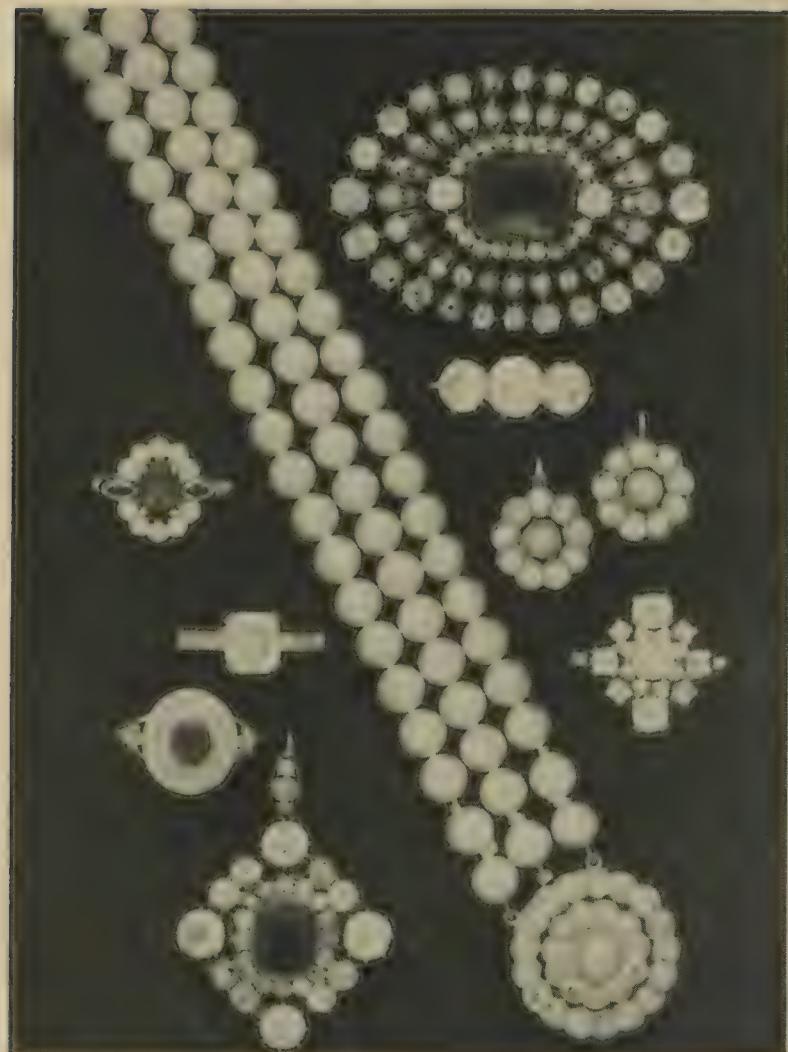
lot to go for," he insists.

The world, in short, is full of chocolate-eaters, and the market for soft drinks is growing all the time as younger people move away from alcohol. "The demography is in our favour," says Sir Adrian. The search is always on for the soft drink that is acceptable on its own to a sophisticated palate, although such finds are rarer than the chocolate innovations: Bitter Lemon was the last great sensation, back in 1957. In Spain and France tonic is drunk as an aperitif or refresher in its own right, and TV advertising, which takes about 85 per cent of the group's advertising budget, has been trying to extend this.

The Continent, with some 250 million potential chocolate-eaters, remains the big challenge in confectionery, but it has a complex web of national tastes and well established manufacturers, besides which the international giants like Mars keep battering away there. "I would be surprised if we ended up with a large share of the confectionery market in Europe," says Sir Adrian, "but if opportunities to export are there, we'll take them." In the end it is market size that determines whether exports or an overseas operation will be the strategy.

Meanwhile Terry Organ, the confectionery overlord, is drawing little charts of the world's regions on a pad in his Marble Arch office. He gets a gleam in his eye when he thinks of the Far East. "Sooner or later," he ruminates, "someone's got to take chocolate into China . . ."

Carol Kennedy is Deputy Editor of *The Director*.



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Soaring prices in the salerooms

by Anthony Thorncroft

Sotheby's sale in New York of the Florence Gould collection is likely to yield around \$25 million, underlining the popularity of Impressionist paintings with very rich collectors —while in London at Christie's a rare Mantegna will stage a comeback for Old Masters.



The Adoration of the Magi, 1495-1505, Mantegna, the most important Old Master to come on the market since 1970, is expected to sell for at least £5 million.

This month both Sotheby's and Christie's will be doing what they most enjoy—selling very expensive paintings in a blaze of publicity. On April 24 in New York, Sotheby's is disposing of the Impressionist paintings collected by the late Florence J. Gould, for many years the chatelaine of the French Riviera. Five days earlier in London, Christie's will be auctioning one of the very few paintings by the 15th-century Italian artist Mantegna still in private hands, the Marquess of Northampton's *The Adoration of the Magi*. Both sales should produce convincing evidence that there is still a considerable number of rich people in the world who believe that high-quality paintings provide a safe and enjoyable haven for their money.

The art market has boomed in recent years, fuelled in the main by the strength of the American economy. Between the autumn of 1982 and a year later Wall Street added \$90 billion to the wealth of investors. It only needed some of the fortunes made to find their way into art investment to create record prices. Perhaps surprisingly, the buyers of pictures have taken good advice and only the best works have commanded exceptional

prices. Not so surprisingly, the sector of the art market which has benefited most from the buoyancy of the dollar has been Impressionist and modern pictures.

The new rich have always liked Impressionist paintings—the plump, rosy nudes of Renoir; the delicate dancers of Degas; the bright and colourful exotic Tahitian women of Gauguin—all are understandable and decorative. The pictures fit ideally into their modern, comfortable homes, being mainly smallish in size and charming in subject matter.

They have also been in constant supply. Regular auctions in the salerooms, and a well established network of specialist dealers, have ensured that there is always something on offer—and also that price levels can be carefully monitored. Impressionist paintings and works by later masters have come to be seen as a good, safe, tradeable investment.

The facts bear this out. In its last major Impressionist and modern sale in London in December, Sotheby's sold *La gommeuse* by Picasso for £1.43

million; in 1960 it had fetched £30,000. Traditionally it has been considered unwise to return a picture too quickly to the market, but in the same sale *Vase d'amaryllis* by Matisse realized £440,000, as against £330,000 just three years previously. This particular sale also confirmed another feature of the current boom: that buyers, gaining in confidence and knowledge, are prepared to purchase more difficult, less decorative works of the early 20th century if they are of top quality.

In the same auction *Les trois juges*, painted by Rouault in 1925, went for £253,000; in 1973 it sold for £70,000. A Derain set a record price for the artist of £671,000, as against £77,000 in 1975. No wonder Sotheby's is optimistic about the Gould sale, which contains six pictures considered by experts to be of "museum quality". The Gould collection may not have quite the depth of the Havemeyer pictures, sold in 1983, but one canvas, *Paysage au soleil levant*, painted by Van Gogh from the window of his asylum, is confidently predicted to establish a record price for any Impressionist picture. It could

even top the £7.37 million paid last summer for the late Lord Clark's *Seascape, Folkestone* by Turner.

Sotheby's estimates for the Gould pictures are cautious, but underline the healthy appreciation in Impressionist prices. The Van Gogh was bought for Mrs Gould from the atomic scientist Robert Oppenheimer for \$800,000 in 1965. *Pêches* by Manet carries a \$500,000 top estimate, as against its 1976 price of £75,000; a Cézanne landscape has a \$1.5 million tag, a reasonable jump from \$310,000 in 1966.

The 50 top Gould paintings should sell in little over an hour for around \$25 million, which would be a record for a single session. There are just two doubts: that the American economic boom might now have passed its peak, and that the very high value of the dollar will make the pictures too expensive for non-American collectors. One reason for the rise in Impressionist prices has been the international span of the buyers: Japanese, European, Argentinian and even, in recent months, some Middle Eastern collectors have proved to be anxious to fill their mansions with appropriately costly pictures.

Christie's auction of the ➤

Soaring prices in the salerooms

Mantegna will be very different. Although Sotheby's has attracted most major Impressionist collections of recent years it has never broken Christie's hold over the Old Master market.

Very few of the potential buyers crowding the saleroom at Sotheby's will be at Christie's. Only a handful of collectors, like Baron Thyssen and Norton Simon, and wealthy museums like Fort Worth, are interested in both Old Masters and Impressionists. For new collectors, Old Master paintings carry certain disadvantages. They are often too large for the modern home; there can be doubts over their authenticity; they might be over-restored or in a poor condition; their subject matter is usually religious or allegorical and outside the interest of the modern rich.

Moreover, the finest Old Master paintings very rarely come on the open market: anyone anxious to collect works by, say, Caravaggio or Raphael or Titian—or Mantegna—would have to be both wealthy and patient. Most of the important Old Masters now safely locked away in national museums and art galleries; those in private hands tend to belong to old families who prefer to make private sales to museums, or through the dealer they have used for generations.

The Old Masters that do appear on the market can be relatively inexpensive, mainly because they are unfashionable. Works by Cranach and Van Dyck, Claude and Tintoretto have sold recently for less than half the price of an average Impressionist picture. While the American purchasing of American art has pushed the work of contemporary artists like Mark Rothko above the £1 million mark, some of the most revered names in art history can be acquired for less than half that figure.

A good example of price changes for a decent Old Master picture is provided by a wooded landscape by the 17th-century Dutch artist Jacob van Ruisdael. Christie's has sold it six times in 190 years. In 1795 it made 33 guineas. Its price then rose steadily, if unexcitingly, until in 1974 it sold for 55,000 guineas. Since then Old Masters have entered their current dull patch and the painting changed hands last December at Christie's for £86,400—allowing for inflation, a very modest appreciation.

But the Mantegna is different. It is an undoubtedly masterpiece and should sell for at least £5 million. Fortunately for Lord Northampton it is the type of work that the Getty Museum in Malibu, the biggest buyer of art in the world with a weekly expenditure budget of \$1.5 million, should be interested in, although there are a

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Paysage au soleil levant, 1889, by Van Gogh, the view from his asylum window in Provence, is expected to establish a record price for an Impressionist picture

Soaring prices in the salerooms

few private American buyers, like Mrs Barbara Seward Johnson (of the baby powder firm) who might also be bidding. She outbid the Getty for the Raphael head in the Chatsworth Old Master drawings sale at Christie's last summer, paying £3.6 million.

The Mantegna seems certain to leave the UK, but since it has been here for little more than a century there should be no real cause for an outcry. The timing of its sale, to take advantage of the strength of the dollar against sterling, could however bring out other Old Masters with more claim on national funds. Since these are so paltry after the last round of government cuts in museum purchasing grants, there seems little chance of stopping what could be a steady trickle of Old Masters overseas. At least the Impressionist market makes no claims on the national heritage. The paintings come to London for sale at Sotheby's and Christie's and are then exported to their new owners—the salerooms collecting a 20 per cent commission for their pains.



Top, *Pêches*, 1882, by Manet, a still life painted the year before the artist died, has been given a top estimate of \$500,000. Above, *Maronniers et ferme du Jas de Bouffan*, 1885-87, by Cézanne, shows the farm in Provence bought by the artist's father in 1859. The landscape has an estimate of \$1.5 million in the sale.

The 20 top prices realized by paintings sold at auction



Turner, *Seascape: Folkestone*, sold by Sotheby's, July, 1984: £7,370,000.



Turner, *Juliet and her Nurse*, sold by Sotheby's New York, May, 1980: £2,689,076.



Modigliani, *La Rêveuse*, sold by Sotheby's New York, November, 1984: £3,553,846.



Picasso, *Self Portrait—Yo Picasso*, sold by Sotheby's New York, May, 1981: £2,535,800.



Degas, *L'Attente*, sold by Sotheby's New York, May, 1983: £2,337,500.



Picasso, *Femme assise au Chapeau*, sold by Christie's New York, November, 1984: £3,351,962.



Schiele, *Liebespaar*, sold by Sotheby's, December, 1984: £3,190,000.



Velasquez, *Juan de Pareja*, sold by Christie's, November, 1970: £2,310,000.



Rubens, *Samson and Delilah*, sold by Christie's, July, 1980: £2,300,000.



Van Gogh, *Le Jardin du Poète, Arles*, sold by Christie's New York, May, 1980: £2,270,742.



Poussin, *The Holy Family with St John the Baptist and St Elizabeth*, sold by Christie's, April, 1981: £1,650,000.



Degas, *Au Musée du Louvre*, sold by Sotheby's New York, May, 1984: £1,820,144.



Monet, *La Promenade (Argenteuil)*, sold by Christie's New York, November, 1984: £1,607,692.



de Kooning, *Two Women*, sold by Christie's New York, November, 1984: £1,586,000.



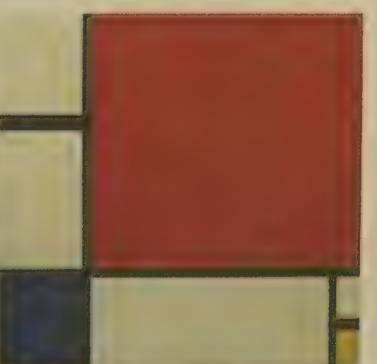
Cézanne, *Paysan en Blouse Bleue*, sold by Christie's New York, May, 1980: £1,703,056.



Bouts, *The Resurrection*, sold by Sotheby's, April, 1980: £1,700,000.



Renoir, *La Baigneuse*, sold by Sotheby's New York, May, 1983: £1,553,672.



Mondrian, *Composition with Red, Blue and Yellow*, sold by Christie's, June, 1983: £1,512,000.



Titian, *The Death of Actaeon*, sold by Christie's, June, 1971: £1,680,000.



Gauguin, *Mata Mua*, sold by Sotheby's New York, May, 1984: £2,769,784.



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A new world for penguins

by Alex Finer

A unique collection of more than 400 penguins can be seen in simulated Antarctic conditions at Sea World in California, where species such as Emperor, King and Adelie penguins are hatched and hand-reared

It was cold and inhospitable terrain. The snow crunched underfoot. To one side there was a steep frozen incline; to the other icicles clung like stalactites under a ragged shelf of blue and white ice jutting out over crystal-clear seawater. Wherever I looked there were penguins: they slid on their bellies, climbed the ice mountain, darted through the water or torpedoed out of it, landing feet first on the overhanging ice shelf.

My companion, Frank Twohy, dressed like myself in thick-soled snow boots and heavy-duty anorak, enumerated the species: Adelie, Chinstrap, Emperor, Gentoo, King, Macaroni and Rockhopper. Most of them ignored our presence; a few came waddling towards us with the comic gait and dinner-jacketed seriousness which is the key to their universal appeal.

"Here, Elvis," Frank called to one of the birds. Another raised his head and began to caw, flippers flapping, with an ear-piercing shrillness. "What's up, George? Don't be jealous." A third penguin inspected my trousers at the knee with its beak and then began pulling at my boot laces.

Frank Twohy is assistant curator of birds at Sea World, an 80 acre oceanarium for all kinds of marine life, in San Diego. We were standing in a simulated Antarctic setting, surrounded by more than 400 penguins, inside the California marine park's prize exhibit, called Penguin Encounter. The King penguins, responding to their names in much the same way as family pets, had been artificially hatched and reared as part of a propagation programme.

Penguin Encounter, completed two years ago at a cost of \$7million, houses the largest collection of penguins in the world. (London Zoo, for instance, has only 24 penguins—three of the Humboldt and 21 of the Black-footed species which live in temperate habitats and can survive in the English climate.) Sea World's principal achievement has been to establish in San Diego the only self-perpetuating colony of Antarctic penguins outside that continent.

A small team of aviculturists, headed by the chief curator Frank Todd, set several records in the process, starting with Adelie penguin propagation in a research freezer in 1976. More than 140 Adelie chicks have since been hatched in incubators and hand-reared, through a technique which enables several species of penguins to be collected in their natural habitat as eggs. This reduces problems of transport and allows researchers to work with birds of known age.

The team's proudest moment came



Emperors, the largest of the penguins, above, with Gentoo penguins, two of the eight species at Sea World in San Diego. Right, Emperor chicks aged one month and 10 days, hatched at Sea World.

on September 16, 1980, with the first-ever hatching of an Emperor penguin chick outside the Antarctic. Further hatchings, an event that can take as long as 60 hours, have followed.

Emperor penguins start life looking like cuddly, furry toys. Within five to seven years they can weigh up to 90lb and stand about 3 feet 6 inches tall. Instead of building nests, they carry their eggs and their chicks around on their feet. They also dive to depths of 300 feet and stay under water for up to 20 minutes, a feat almost matched by the next largest species, the King penguin. "King and Emperor penguins can each usually incubate only one egg," Frank Twohy said. "There's also about a 25 per cent infertility rate. So where there are two eggs, we take one and incubate and hand-rear one chick or substitute the egg for another pair's bad egg. It's penguin fostering."

There are 17 surviving species of penguin, all living south of the equator, and visitors to Sea World can inspect





Emperor parent, above left, carries a chick on its feet; chick aged six weeks, above. Left, inside the large, refrigerated exhibit and, bottom, the public view from a moving pavement.

eight of them at close quarters. These include endangered Humboldts, whose world population is down to less than 20,000. At San Diego they inhabit 20,000 square feet out-of-doors.

The other seven species live inside the 5,000 square foot refrigerated exhibit and can be seen from behind a 100-foot-long window. A moving pavement carries the visitor past the spectacular penguin-filled, ice-sculptured landscape; an upper viewing level allows longer observation and also has a bank of 16 television monitors to show film of various aspects of penguin biology and history. One film reveals that some penguin colonies were so large they could be heard and smelt before being seen, and were used as navigational aids by sailors who dined off the penguins and their eggs and salted down generations of birds for their voyages. Penguins were also boiled for their oil.

The scale of technical support for the exhibit is daunting. There are, for

instance, four 10 foot biological sand filters through which the entire 148,000 gallons of sea-water in the penguin enclosure pass every 39 minutes at a rate of 3,800 gallons a minute. Generators which produce enough electricity to run 150 homes keep the water temperature at 45°F and the air at 28°F. The air is filtered to remove bacteria (which do not exist in the sterile Antarctic environment), and keepers and visitors who go inside the exhibit must dip their boots in disinfectant first.

"Any time you have livestock, you have deadstock," Frank Twohy said, responding to my inquiry about the penguin mortality rate. "But we are now more than self-perpetuating. We've supplied about 100 birds to our marine park in Ohio."

He pointed to the Emperor penguins near us on the ice who looked as if they, too, were in earnest conversation with one another. "All behaviour indicates messages. They are picking out new mates," Frank said. "Only about one in five remain pair-bonded from one year to the next." Penguins may be promiscuous, but Sea World's unique form of penguin encounter shows up to three million visitors a year that they are fascinating and attractive as well.



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Europe . . . and the Far East

Scotland's gentle south-west

by David Tennant

The Dumfries and Galloway region of Scotland—the “gentle south-west” as it is sometimes, not always accurately, called—is less well known, even to the Scots, than it merits. Those driving up from the south on the busy A74 across the border north of Carlisle generally speed through its eastern side. But turn west on to the A75 at Gretna Green, formerly the scene of countless runaway marriages at its old smithy, and you will be rewarded with an area of outstanding natural beauty and considerable historic interest.

A splendid mixture of rolling hills, about a dozen of them over 2,000 feet, heather-covered moorland, extensive forests, natural and man-made, and innumerable lochs and rivers rich in fish, the area also has some of the best farmland in the country with herds of dairy and beef cattle as well as sheep. The long, irregular coastline is attractively varied, from the sand and mud flats with their swift, flowing tides on the Solway Firth through many bays and estuaries to the 200-foot cliffs at the Mull of Galloway, the southernmost point of Scotland.

Apart from the town of Dumfries and to a lesser extent the ferry port of Stranraer in the west there are no big centres of population. But the whole region is dotted with solid, stone-built towns and villages—including the smallest royal burgh, New Galloway, which has 300 inhabitants. Barring a few ill-conceived developments and the occasional hideous caravan site the region is largely unspoiled, and for the most part uncrowded, even in the peak summer weeks.

Dumfries, whose history goes back to the 12th century, is a pleasant market town and administrative centre on the River Nith. Here, from 1791 until his early death five years later, Robert Burns lived. About 6 miles away on the east bank of the Nith estuary is Caerlaverock Castle, in its 17th-century heyday a place of great splendour, now one of Scotland's finest ruins. Close by is the Nature Reserve, stretching over 13,500 acres of sand-banks and tidal marsh, where around 8,000 Barnacle Geese winter every year and countless other wildfowl make their home.

Across the river stand the beautiful red sandstone remains of Sweetheart Abbey. Founded in 1273 by Devorgilla, daughter of the Earl of Galloway, wife of John Balliol and mother of the short-reigned King John of Scotland, she carried her husband's embalmed heart about with her for 16 years before having it built into the Abbey's altar. A few miles farther along the winding coastal road is Arbigland estate where John Paul Jones, founder of the US navy, was



Portpatrick, a small fishing and holiday centre on the Rhinns of Galloway, preceded Stranraer as a steamer port until 1849.

born in 1747. A font in the nearby Kirkbean church, presented by the US navy, commemorates the event.

Of the several small towns in the region the prettiest and most interesting is Kirkcudbright, another royal burgh, at the mouth of the River Dee. Although it, too, has a ruined castle, dating from the 16th century, the main town, which is well planned and dignified, was built some 200 years later with wide streets, an open water-front and a quay. Many of the houses are colour-washed, adding considerable brightness to the place.

Not least of the region's attractions is that many places of interest are within easy reach of each other. Only 5 miles away is Dundrennan, a village with a ruined abbey where Mary Queen of Scots is said to have spent her last night in the land of her birth before fleeing across the Solway to imprisonment, exile and death.

Carlyle once told Queen Victoria that the most beautiful road in all her kingdom linked the villages of Gatehouse of Fleet and Creetown on the eastern shore of Wigtown Bay, and it is indeed a most attractive route.

Across the bay is The Machars, the name given to the Whithorn peninsula. Here St Ninian established the earliest Christian church in Scotland, in AD 397, building a “white house” or chapel, now partly excavated, from which the town took its name. A couple of miles away is the Isle of Whithorn, once an island, now a tiny fishing port and yachting centre. Sea angling expeditions are available here when weather permits.

The last of the great peninsulas along this coast is called the Rhinns

of Galloway, a hammer-head-shaped land mass whose north point looks to the Firth of Clyde. Its southern extremity is the Mull of Galloway and its west coast faces across the North Channel to Ulster 20 miles away. Its only place of any size is Portpatrick, once a ferry port but now a popular small holiday centre and fishing port in a dramatic setting surrounded by tree- and grass-covered hills. In summer there are day boat trips to the Isle of Man.

About 8 miles south is the Logan Botanic Garden, since 1969 an outpost of the Royal Botanic Garden in Edinburgh. A multitude of sub-tropical and more unusual temperate plants, many unique to Scotland, flourish here in what is claimed to be the mildest climate north of the border. The garden is open daily from April to the end of September.

Of the many forests in the region, the largest is in the 150,000 acre Galloway Forest Park which comprises trees, moor, bog, loch, stream and hills. A network of Forestry Commission tracks makes it ideal both for energetic walkers and for those who enjoy strolling at ease. Deer, wild goats and even eagles are found here, and there is excellent trout fishing in the many streams and lochs. Indeed the whole Galloway area is one of the best coarse fishing zones in Scotland, particularly on Loch Ken where pike up to 40lb are regularly caught. Both shore fishing and sea angling are also available.

For those with other sporting interests there are eight 18-hole golf courses, another dozen of nine-holes, four pony trekking centres, and the 212 mile Southern Upland Way from Portpatrick to the Ettrick Water will take

cross-country walkers through some of the best scenery in the north of the region. The less energetic should not miss a visit to Drumlanrig Castle north of Dumfries, one of the homes of the Duke of Buccleuch and Queensberry.

The region has a wide selection of hotels, better-quality guest houses, and bed and breakfast establishments. I stayed in three hotels, the first being the long-established Station at Dumfries, solidly comfortable. All rooms have bathrooms; bed and breakfast costs between £27 and £35 in a double room.

The second hotel was the Cally Palace, a classical style mansion with modern additions in a blissfully quiet, beautifully forested park just outside Gatehouse of Fleet. The rates range from £28 single for bed and breakfast in low season to £224 a week with full board in high season.

My third stay was at the charming Knockinaam Lodge Hotel on the west coast, 3 miles south of Portpatrick and right by the sea. A Victorian lodge with accommodation for only 19 guests in pleasant rooms, all with bathrooms, it is a member of the Pride of Britain consortium of leading hotels and has a superb cuisine. Bed, breakfast and dinner is from £35.50; advance booking is essential.

Dumfries & Galloway Tourist Board, Douglas House, Newton Stewart, Dumfries & Galloway DG8 6DQ, Scotland (0671 2549). Station Hotel, Dumfries DG1 1LT (0387 54316). Cally Palace Hotel, Gatehouse of Fleet, Dumfries & Galloway DG7 2DL (05574 341). Knockinaam Lodge Hotel, Portpatrick, Dumfries & Galloway DG9 9AD (077 681 471).

Qaryat al-Fau: the city beneath the sands

by John Herbert

The first of two articles on Saudi Arabia describes how archaeologists of King Saud University, Riyadh, have uncovered the site of a settlement in the desert at Qaryat al-Fau which was a busy trading post on one of the spice routes of Arabia.

Until the late 1940s most of the easterly trade route from Najrān to the Gulf was little known and relatively unexplored. Then Hugh St John Philby, the traveller and writer, who by that time was almost permanently attached to the court of King Abdul Aziz Ibn Saud, obtained permission to investigate rumours of an ancient city abandoned and lost in the sands. His observations were published in the *Journal of the Royal Geographical Society* (London Vol 113, 1949) under the title "Two Notes from Central Arabia".

This brief reference was to have far-reaching consequences. The article was read some years later by a student in England who was soon to become the pioneer of archaeology in Saudi Arabia—Professor Abdul Rahman al-Ansary who now heads the department of Archaeology and Museology at King Saud University, Riyadh. Since 1972 he has devoted several months of each year to leading a large team of staff and students working to uncover this lost city of Qaryat al-Fau and determine how its inhabitants lived, what sustained them, and why it was finally abandoned.

The site is remote even now, when modern tarmac roads trace the route taken by the caravan trains. A 10 hour drive from Riyadh brings the convoy of vehicles carrying the University's 100 man team and their equipment to a place where the cliffs of the Tuwaiq face across the Wadi Dawasir. Here a cascade of reddish sand spills over the ridge and down into the valley beneath. This is "al-Fau" or "the gap". It is one of the few places where camels and men could climb easily from the plain to the plateau above. For the ancient travellers the top of this escarpment may have provided a cooler alternative route, although it was down on the plain that the scarce wells were to be found. It was near this gap that the remains of Qaryat al-Fau were discovered. The extent of the site, the obvious importance of the town and the richness of the finds made so far have surprised even the most optimistic among the archaeologists from King Saud University.

The most prominent features on the site when work started were a number of wind-eroded towers, up to 25 feet high and constructed of mud brick, together with several *tells*, including

one massive mound which Philby had asserted was the *qasr* or palace-fortress of the city. It soon became clear, from its construction and the artifacts discovered during its excavation, that it was in fact the *sūq* or market of the city. It was unusual in two respects.

First, it stood some way away from the town. Second, it was heavily fortified, being surrounded by seven towers set on massive mud-brick walls faced with stone. It was also self-sufficient in water, having, inside its wall, the largest well so far discovered. Rooms or shops within it were packed up to three storeys high. They surrounded a well defined central courtyard or open market and were interlaced with narrow streets and alleys. Store cupboards, some with traces of wooden doors, were set into the surrounding wall, and the walls, cupboard interiors and floors of the rooms were made smooth with gypsum plaster. The remains of a public lavatory outside the original walls added to the picture of a *sūq* which probably resembled many mud-brick village *sūqs* still in use in other parts of Arabia. The most important difference lay in its remoteness from the rest of the town.

Professor Ansary has suggested that this siting, with its modern parallel in the out-of-town hypermarket, may have been because the *sūq* was intended more for travellers than residents. When two camel trains, journeying in opposite directions, chanced to meet at al-Fau, the desert around the area would have been covered with several thousand tents and perhaps tens of thousands of camels. Inside the *sūq* the merchants would have bartered in several languages, pressed at the doors of the customs officials and chief dealers, and jostled with the local traders and residents of al-Fau.

Work on the excavation of this extensive residential area has been under way for five years, following the uncovering of the *sūq*, and Professor Ansary estimates it may take another 50 years to finish the job, even at the present impressive rates of progress.

The first questions concerned the water supply. Rain now falls on average only once in 20 years. Of the 17 wells so far discovered, only one still provides water. The climate must have been kinder 2,000 years ago, and there are several arguments supporting this

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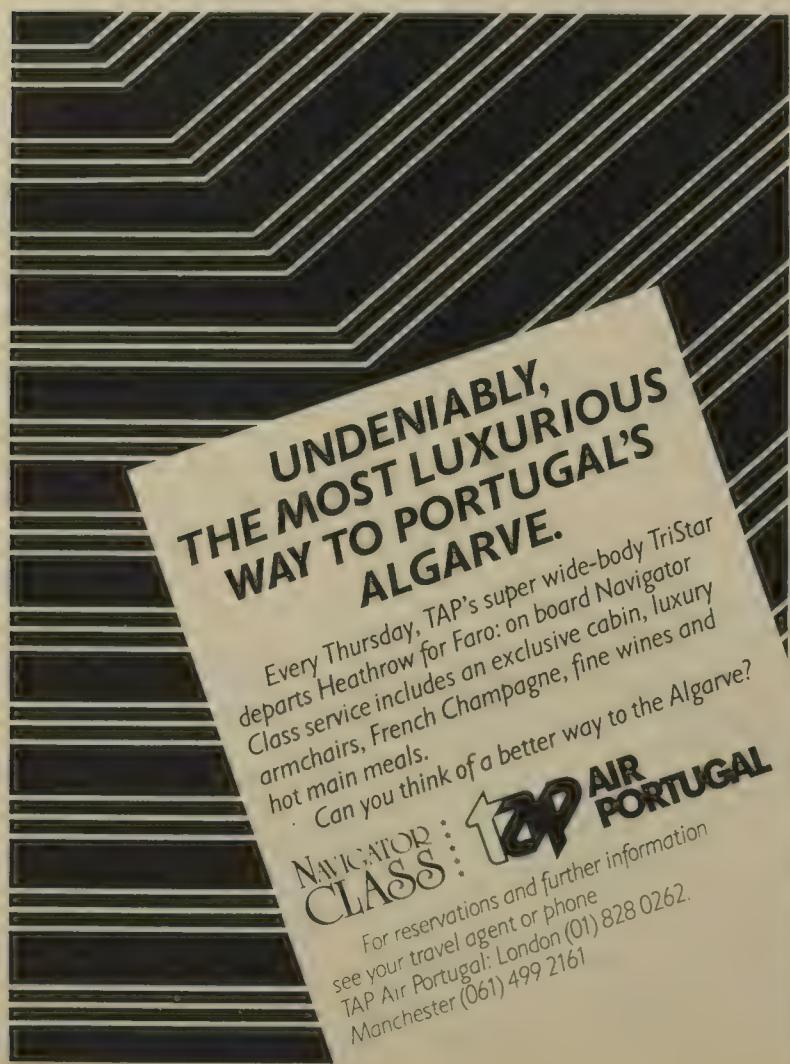
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An overall view of the site at Qaryat al-Fau looking towards the Tuwaiq escarpment which marks the route of the ancient caravans. Right, hermaphrodite figure from the temple.

conjecture. Almost every dwelling complex so far discovered in both the *sūq* and the residential area contains a quern for grinding grain. Store cupboards and storage jars used for grain are widely distributed. The outlines of an ancient and extensive field system can be seen to the east of the city. Small circular depressions ringed with stones are found in their thousands on the site and resemble those formed around trees in modern Arabian date-palm oases to retain water poured around their bases. So in addition to grain the inhabitants almost certainly grew gum incense and date palms. This is supported by the discovery of large quantities of date stones on the site and the use of date-palm trunks for various building purposes. One distinctive feature is what appears to have been a gypsum-lined canal, 9 feet wide and over a mile long, possibly designed to collect rainfall from the Tuwaiq and channel it into a reservoir.

In the town itself many houses had raised, mud-brick water tanks lined with gypsum plaster which presumably had to be treated with wax or oil to render it impermeable. There are also remains of water pipes, washing areas and soakaway pits to complete the picture of a site which was considerably wetter 2,000 years ago.

Inscriptions, both pictorial and literary, have contributed much to the interpretation of the site. Pictures carved into the rocks of the escarpment suggest that gazelle, deer, wild camel



and ibex were hunted. A sketch of a house with a camel passing it is scratched into a wall on the site and shows that the design of the traditional flat-roofed, mud-brick house has changed little in the past two millennia. An enormous number of inscriptions have been found, primarily concerned with commercial and religious matters, suggesting a high level of literacy among the population. Most are in the south Arabian Musnad script, and among them are several referring to the large number of cattle stolen from the inhabitants, presumably by dishonest merchants passing along the trade

route. Several dialects are apparent in the inscriptions, attesting to the cosmopolitan nature of the town.

Inscriptions on the escarpment and on walls of the town refer to a deity called Kahl whose worship seems to have been widespread. At the peak of its development, Qaryat al-Fau minted its own coinage which bore the inscription Kahl as the principal deity.

The construction of the residential area with its mud-brick walls, roofs of clay on matted palm leaves supported by date-palm trunks, and narrow streets surfaced with layers of compressed animal droppings has so far provided few surprises to the archaeologists. There are, however, other illuminating features on the site.

One of these is the palace. It consists of two adjacent rectangular buildings, each containing only one large room. Carefully made central pillar bases suggest that the date-palm roof beams available were not long enough to span these rooms. Around the walls was a low, plaster-covered bench, suggesting a *majlis* or audience chamber. Fragments of plaster fallen from the walls show them to have been richly painted in a style which owes much to the classical world beyond Arabia.

The temple at Qaryat al-Fau is the first such site to be discovered in Saudi Arabia. On its walls were hung several large plates, heavily cast in bronze with raised inscriptions on them. A stone inscription also recorded the dedication of the temple. However, a large collection of bronze statuettes found inside suggested links with the civilizations of Syria, the Mediterranean and the Nile valley.

The people of ancient al-Fau attached great importance to the ritual

of burying their dead. A few stone beehive-shaped tombs dot the crest of the high escarpment overlooking the town. A conventional graveyard outside the town was the final resting place for the average citizen. However, the nobility were entombed in elaborate complexes of underground caves, excavated deep in the limestone below the site and reached by vertical, stone-lined access shafts sealed over with heavy stone slabs. Some of these underground tombs have been found at the foot of the high towers, which have always been a prominent but enigmatic feature of the site, and which may have been funerary towers in some way associated with the ritual of burial. All the tombs so far discovered were robbed in antiquity, although Professor Ansary hopes that the systematic excavation of the site will some day unearth a tomb which is intact.

Gold necklaces and fine gold chain-work have been found, perhaps as part of an abandoned or partly looted hoard. Beaten silver ware was discovered during the earlier excavation of the *sūq*. Pottery, both intact and fragmented, has been found, some glazed and richly decorated with reliefs. Large jars carry the customs seals of other cities on the trade route. Other jars, vessels and containers are carved out of locally available alabaster or steatite. The site from which the clay for pottery-making was obtained has been identified, at the foot of the Tuwaiq escarpment.

More exciting has been the discovery of much organic material which has survived in the dry desert air and sand. There are many wooden objects, such as combs, the base for a set of scales, parts of furniture, as well as mats made from palm leaf and sections of rope and camel trappings. Cloth made of wool, cotton and the hair of camels and goats show a high degree of skill in weaving, textile printing and dyeing. Some pieces have decoration which is obviously classical in inspiration, while other fragments show examples of woven, embroidered or printed decoration closely resembling designs on clothing being worn by some of the Yemeni labourers working on the site today.

Carbon 14 dating of some of these organic remains has enabled the existence of the city to be dated between 400 BC and AD 500. As for its later development, Professor Ansary points out that an inscription deciphered in one of the tombs suggests that Qaryat al-Fau became the capital of the ancient and powerful state of Kindah which once flourished, independent of outside influences, deep in the heart of the Arabian Peninsula.

The excavation itself, revealing a city of modest splendour serving the needs of the itinerant merchants of ancient Arabia, has built up an intriguing picture of life 2,000 years ago in a place which is now among the most arid in the world. ◎



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French Dressing 1985

by Suzy Menkes

Rich and ritzy is the image of the Paris collections. For spring and summer brilliant colours, shimmering fabrics, a bloom of prints and exquisite embroideries all give a taste of luxury. Even apparently simple dresses are miracles of cut and drape, wrapped round the body like imperial swaddling clothes.

Outfits that cost a sheikh's ransom are high style for the rich young, who are surfeited with casual clothes. The

influx of clients with petro-dollars to spend and a general tendency towards dressing up have combined to make the couture showings in Paris the most important for a decade.

The silhouette of the season is the T shape—wide shoulders narrowing to a slender skirt, with the midriff the new focal zone. This means empire-line dresses at Balmain, bolero jackets at Saint Laurent, fitted cheongsam dresses at Scherrer and lattice swathes of fabric at Ungaro.



GIVENCHY



UNGARO

Ungaro: wild mix of colour and print on silk, top, and above, spiral swathes and a tip-tilted hat.

Givenchy: slim-line chic from wide shoulders, right.



DIOR

Dior: jungle of blooms on a duster jacket, top, and above, Marc Bohan's seed-packet smock.

French Dressing 1985

The spring suit at Chanel has been adapted to the new line by designer Karl Lagerfeld, who has widened Mademoiselle's neat shoulders, eased her skinny sleeves, and given the suit a sporty feel with bold gold buttons or even coins. Buttons are a feature, too, at Givenchy and Saint Laurent, whose slim skirts are buttoned from waist to knee. Fabric unfolding like the petals of a flower is the trick that Pierre Cardin has up his sleeves.

All the flowers fit to print bloom on day and evening dresses. Dior's

delicious artist-smock shirts and flower-embroidered evening dresses glow with Gauguin-like colour. Balmain has full-blown roses appliquéd on the skirt of a satin ball gown and Givenchy uses watercolours for a patchwork of organza flowers.

Colours are hot and sharp—jungle green, bitter orange and lime—or they are pure and pale, like Chanel's sweet pastels inspired by the paintings of Watteau.

Fabrics are matt cloqué and crêpe or high-gloss satin with rivers of beads.

Chanel: Karl Lagerfeld's sporty blazer jacket. Pierre Cardin: couture trick for his ballgown's cantilevered skirt. Jean-Louis Scherrer: suit in paint-splashed print. Balmain: back to elegance for grand evenings. Yves Saint Laurent: sweet colour for the soft T-line, right, silhouette of the season.



CHANEL



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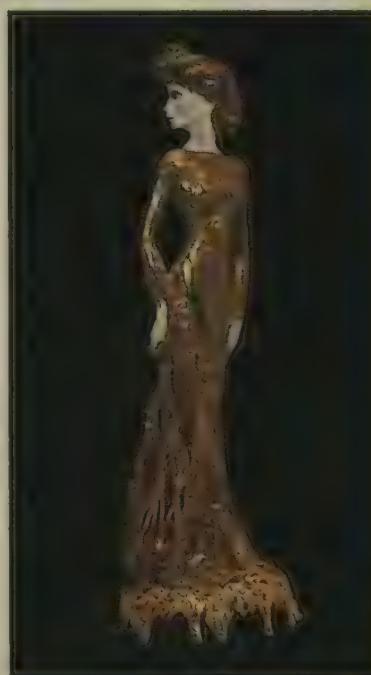
Four seasons for Worcester



by Ursula Robertshaw

The fame of a porcelain factory ultimately depends on the quality of its artist-craftsmen, mainly its painters and modellers. If we look at the history of Britain's oldest extant porcelain factory, Royal Worcester, we remember painters such as John Donaldson, J. H. O'Neale, Thomas Baxter and Harry Davis, and modellers such as James Hadley and his sons, and Dorothy Doughty. To this roll of honour must now be added the name Ken Potts.

Among this talented modeller's earliest memories is a visit to Woolworth's, aged four, to buy plasticine with which he created a fantasy world of animals, objects and men, working even then in three dimensions where other children might draw. He is now 36, joined Royal Worcester in 1972, and has a number of successful models behind him. They include the figures inspired by Impressionist paintings, the Age of Elegance series, and an Art Deco set of figurines at present numbering four. He has also made two rich and extravagant surprise eggs in the style of Fabergé, one with a swan theme, the other, for 1985, featuring a peacock. In addition to these works for Royal Worcester, he made the heroic-size bronze of Elgar which stands in the centre of Worcester city, and he was commissioned to produce the statue of



A. E. Housman for Bromsgrove to be unveiled on March 22.

His latest porcelain series is a set of four figures representing the seasons, illustrated here. The first two, Spring and Winter, were released last year; Autumn and Summer will be unveiled this spring. The figures incorporate the use of precious metals, silver for Winter, gilded silver for the other three, in headdresses and the accompanying



festoons. Winter rises from a fringe of silver icicles, Spring is swathed in tendrils of young leaves, the gold enamelled in green, Summer is embowered in pink-enamelled roses and Autumn's lustrous dress emerges from a swath of golden, berried boughs.

The faces and hands are most delicately modelled, the slender bodies are elegant and slightly attenuated. There is more than a touch of Art Deco

about them, but without the stern geometry that often attaches to that period—though two of the figures, those of Autumn and Winter, have a certain appropriate austerity. A Meissen Kaendler figure is always recognizable as such; these figures are unmistakably by Ken Potts, a sure sign of talent. They stand about 9½ inches high, will be in a limited edition of 250, and cost £395 each.

Chilean choice

by Peta Fordham

In 1984 I was deluged with miscellaneous information about new sources, such as "a virtual explosion of wine-making in China". This may or may not turn out to be of interest (though productions so far tasted do not suggest this will be immediately). But what was brought home to me was the real quality of something I had hitherto ignored—Chilean wine. It was once quite well known here, even as recently as the late 1940s, but dropped out of the market for a period.

This remarkably good value wine is now supplied to relatively few outlets for consumers who have discovered its virtues and buy it regularly. It also appears anonymously in carafe or as house wine—which is where an inquisitive drinker often discovers it.

It was the missionaries in the mid 16th century who first planted *Vitis vinifera* in Chile. The vine which they introduced, the País, very similar to the Mission grape introduced in the early days of California, still exists. It is no longer used to make fine wine but is the source of peasant production, and is also used to make the local firewater, called "Pisco", which is popular throughout South America.

In 1851 Silvestre Ochagavia, who richly deserves his name as the Father of Chilean Wine, realized that the climate and soil of Chile were highly suitable for making really good wine and, with help from experts brought in from France, he began to plant cuttings of such stock as Sémillon, Pinot, Merlot and Cabernet in the fertile centre of the country. So encouraging were the results that other owners began to take an interest. By the time phylloxera struck Europe, Chile was able to send pure French vine-stock to re-start France's devastated regions. By happy chance, not only was the Chilean stock clean but Chile itself seemed immune to the vine-louse. So when you taste a bottle of Chilean wine, you are tasting the pure, ungrafted grape, now lost to most of the world. What is more, there is an area where the soil is virtually identical with that of Bordeaux, resulting in wine which has been known to deceive many experts.

In addition, Chilean wines are remarkably cheap, so you see the reasons for my enthusiasm. But it is important to buy the good ones, as a lot of inferior wine is produced in inferior regions. The fact that Miguel Torres, famous for his Penedes Spanish wines, has started to grow grapes in Chile, is also responsible for an upsurge in the production of first-class white wines, the reds having been dominant on the market hitherto.

Like many countries which have tropical temperatures in summer, Chile

has tended to produce flabby whites with sugar problems, as Spain and Italy did in the past. Torres, who has virtually revolutionized the white wines of much of Spain by the introduction of cold fermentation, has already opened up the prospect of a new export trade; and the quality of some of the new whites is really startling. Not surprisingly, local custom does not appreciate this change to crispness and persists in the "old style"; but the export trade has certainly benefited. The 1984 vintage was a very good one, though it is not usually necessary to bother much about individual years, since the climate in Chile's wine-growing areas is predictable, at least as regards vine requirements. The re-appearance of Chilean wine in Britain happily coincides with the Torres revolution which should eliminate the old reputation of the whites for woodiness and woolliness.

Certain names stand out for quality. Concha y Toro, one of the few firms to sell quality wines in boxes as well as bottles, is extremely reliable. They are probably the largest export firm. Cousino Macul has some fine wines. Viña Undurraga, old-fashioned and dedicated, present their best wines in *bocksbeutel*—flat, flask-shaped bottles. Viña Linderos produce only from what many consider the best area of all, deep in the Maipo Valley; it is certainly delicious wine.

My tastings began with the whole of Cullen's list of seven—all very good. They included one of the best whites I have tasted for a long time, a 1982 Sauvignon-Sémillon from Concha y Toro, dry, fruity and beautifully balanced. The reds included a Viña Linderos and a Pinot Noir from Undurraga. None cost more than £3.95 a bottle (which was the price of the Pinot Noir and a magnificent Cousino Macul Cabernet Sauvignon). Stevens Garnier produced a fine Linderos and Christopher's another Cousino Macul of high quality. Another Concha y Toro, a 1979 Casillero del Diablo, deep and full, comes from Victoria Wine and a most interesting Torres 1981 Santa Digna from Bottoms Up. This is a short and fairly random selection. Other suppliers include Waitrose, Oddbins; Stevens Garnier (wholesalers), 140 Sloane Street, SW1 (730 3387); Christopher's, 4 Ormond Yard, SW1 (930 5557); Ellis, Son & Vidler, 57 Cambridge Street, SW1 (834 4101); W. H. Cullen, 142 Battersea Park Road, SW11 (622 4467); Tanners of Shrewsbury (0743 53421); Valdeca, Dale Cottage, Rottigdean, Brighton (0273 37888).

Wine of the month

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Diesel drives ahead

by Stuart Marshall

Last year 45,386 diesel-engined cars were registered in Britain to take 2.6 per cent of the market. Compared with the Continent, Britain has been slow to appreciate the diesel car's merits. In Italy, Spain and Belgium one new car in five has a diesel engine; in Germany, France and Ireland the figure is one in 10. But, modest though our 45,386 registrations were in the European context, they were nearly double the number in 1983 and this year's total is forecast to exceed 75,000.

Discounting four-wheel drive utility vehicles like the Land-Rover, there are now more than 60 diesel car models on sale in Britain, ranging from the tiny 1 litre Daihatsu Charade at £4,799 to the £13,999 Volvo 760 GLE TD. The best-seller is Ford's Sierra diesel, fitted with a 2.3 litre engine bought from Peugeot, who are second in the popularity league, followed by Vauxhall in third place. This year the Sierra will be displaced from its top spot by the Escort and Orion, the medium-sized Ford cars powered by Ford's own 1.6 litre diesel engine, which also goes into the super-mini-sized Fiesta.

Economy is the diesel car's attraction. A diesel engine enables a motorist to make spectacular gains in miles per gallon, especially if the car is mainly used in traffic. In these circumstances a 40 per cent saving compared with an identical petrol-engined car is possible. Hard-driven on a motorway, the diesel car's fuel advantage is considerably reduced. My own Peugeot 305 GRD estate car averages 47 mpg, month in, month out, despite many short journeys and cold starts.

As well as being more efficient than the petrol engine, the diesel engine has the advantage of cheaper fuel in most European countries though, regrettably, not in Britain. Although excise duty on diesel is 12p per gallon less than petrol, this is not always passed on at the pump.

The arguments against the diesel car—that it is slow, noisy and smelly—are completely out of date. Virtually

any of those sold in Britain will reach 90 mph—many will exceed 100 mph—and acceleration is comparable with a petrol-fuelled car's. That is especially the case with turbocharged diesels, which combine the liveliness of a petrol engine with extreme fuel economy. Last summer I drove an Audi 100 turbo-diesel to Vienna and back over a long weekend, averaging 61 mph and 39 mpg. A Citroën CX 25 DTR turbo-diesel gave me 40 mpg on a return trip to southern Brittany at slightly lower running speeds. And a Peugeot 205 GRD—unquestionably the best small diesel available at present—averaged 52 mpg and 55 mph on a journey from London to Scotland with little use of motorways.

Most diesels now have the same oil-change intervals as petrol engines. They spring to life instantly after a few seconds' wait for the pre-heat system warning light to go out and are unfailingly reliable in my experience. Diesel fuel, despite what the papers say, does not freeze. In very low temperatures its wax content may crystallize, blocking the fuel filter. The problem is easily avoided by using an additive or incorporating a tiny heater in the fuel line—some cars have them as standard equipment.

There is a price penalty on a diesel car of between 5 and 10 per cent because the engine is costlier to make and the fuel injection equipment has to be manufactured to fine tolerances. But they tend to retain their value better and, over high mileages, need less maintenance.

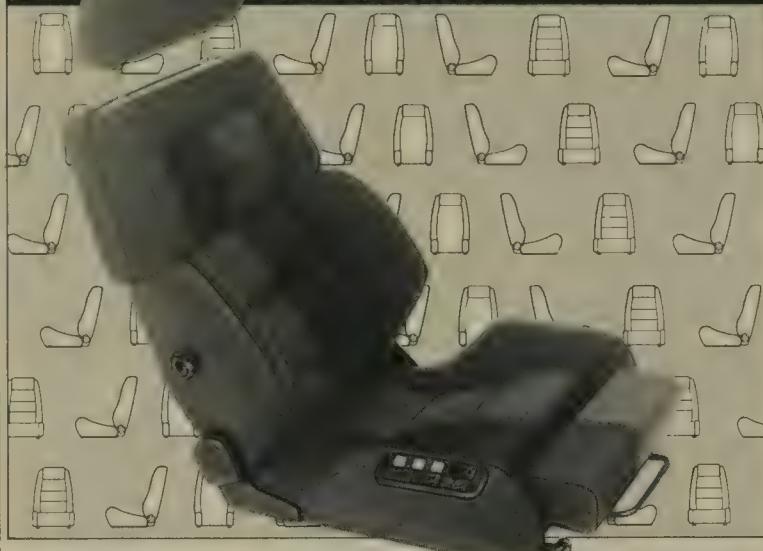
Except for a clatter when first started from cold, and a muttering sort of tick-over, diesel cars are now as quiet as petrol cars to ride in, though their engines do tend to have a baritone hum at higher speeds. At an 80 to 85 mph cruising rate, my Peugeot 305 allows enjoyable radio listening.

It seems certain that 1985 is the year when the diesel penny will really drop for British motorists. Now that Ford is heavily committed to diesel cars, and BL plans to add several to its Maestro and Montego range within a year, their popularity can only increase.



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Help the Aged

The taxpayer's last resort

by David Phillips

Perhaps that legendary story about the Devon farmer who wrote out a cheque to Inland Revenue on the side of a cow has reached Khartoum, and put ideas into the heads of the fiscal authorities there. One of the more curious items of information to be gleaned from the latest edition of the Economist Intelligence Unit's *Tax Havens and Their Uses* (Special Report Number 186, £35) is that in the Sudan in September, 1984, "a hotchpotch of taxes was replaced by a 2.5 per cent levy on personal incomes and wealth, while farmers will have to surrender one cow out of every 30-39 cattle and one sheep-goat out of 25-35 goats".

Caroline Doggart, the author of this well-established publication, seems to think that 2.5 per cent may be one among a small number of equally faint signs that the world is at last beginning to witness "a weakening voracity among fiscal authorities", after two or three decades, at least, during which taxes everywhere have risen a good deal faster than incomes.

But in the industrial countries of the Western world it is still possible to marshal fact after horrendous fact to show that the tax collector's appetite "grows with what it feeds upon".

In Norway, for example, in 1982 every man, woman and child was paying (on average) the equivalent of £3,730 in taxes. In neighbouring Sweden total tax revenues rose from two-fifths of the nation's annual production of wealth in 1973 to more than a half in 1983; and even in Italy, a country hardly famed for the efficiency of its tax system, every increase of 1 per cent in incomes in recent years has been outstripped by a concomitant 1.3 per cent increase in taxation.

No wonder then that, in spite of a steady barrage of anti-tax-avoidance laws, rules and regulations from fiscal authorities round the world, business is booming as never before in the tax havens. "As long as governments continue to introduce new and more burdensome tax legislation," writes Mrs Doggart, "taxpayers will use their ingenuity to find loopholes. Demand for the services of havens may change, but it will continue."

One of the most surprising things about tax havens is just how many of them there are: no fewer than 98 countries are listed in the index to this report, from Albania, which has "abolished income tax but lacks social graces", to the US Virgin Islands.

So the report is as comprehensive as it is up-to-date, and it not only spells out what the tax havens have to offer both companies and individuals, but gives some indication as to how to make a choice, weighs up the pros and cons for intending tax travellers, and

describes the various countermeasures being taken by fiscal authorities. If the detail is a bit bewildering at times, a clearly set out table summarizes the taxes payable in the 13 principal tax havens.

But even for the most determined tax traveller, tax is not the only question to consider. Housing shortages, for example, or sometimes plain, old-fashioned xenophobia can make it difficult for individual tax refugees to settle. Jersey, for example, allows only a thin trickle of very rich immigrants in order to prevent the island from becoming overpopulated.

The Isle of Man looks a better bet: "although attitudes to the 'comeovers' are ambivalent, islanders have a welcome for new settlers who will positively benefit the community". Personal income tax is at the rate of 20 per cent on worldwide income, there are no capital gains or wealth taxes, but the United Kingdom 1983 Finance Act extends UK capital transfer tax liability to UK emigrants settling in the island.

For really rich (or perhaps ultra-smart) people one tax haven is probably not enough. The summary table in Caroline Doggart's report might suggest some promising combinations for them. At the other climatic extreme from the Isle of Man are the tropical islands of Vanuatu, formerly the New Hebrides, in the South Pacific. Here there are no income tax, no capital gains tax, no estate duty and no land tax. The cost of living is low and the climate warm all the year round.

As a companion volume, as it were, to the 1985 edition of *Tax Havens and Their Uses*, the Economist Intelligence Unit has issued an updated version of another of its special reports: *The UK as a Tax Haven 1984/85* (Special Report Number 183, £60) by Lance Blackstone and other partners in Blackstone, Franks, Smith & Co, chartered accountants, of London W1. Not so engagingly written as Caroline Doggart's report, this is, nevertheless, a highly professional piece of work, going into considerable detail.

One section, dealing particularly with tax opportunities for individuals, spells out the small print on pensions for the self-employed, single premium insurance bonds and deeds of covenant. There is a separate chapter on trusts and on woodlands, which "enable a taxpayer to convert highly taxed income into an asset, and sell that asset without paying any tax. Moreover, this is a form of tax planning which puts the taxpayer into the position of social and economic benefactor."

This seems to be one of the most encouraging notes struck in this report, which also enumerates no fewer than 26 ways in which the Inland Revenue sets out to catch tax evaders.

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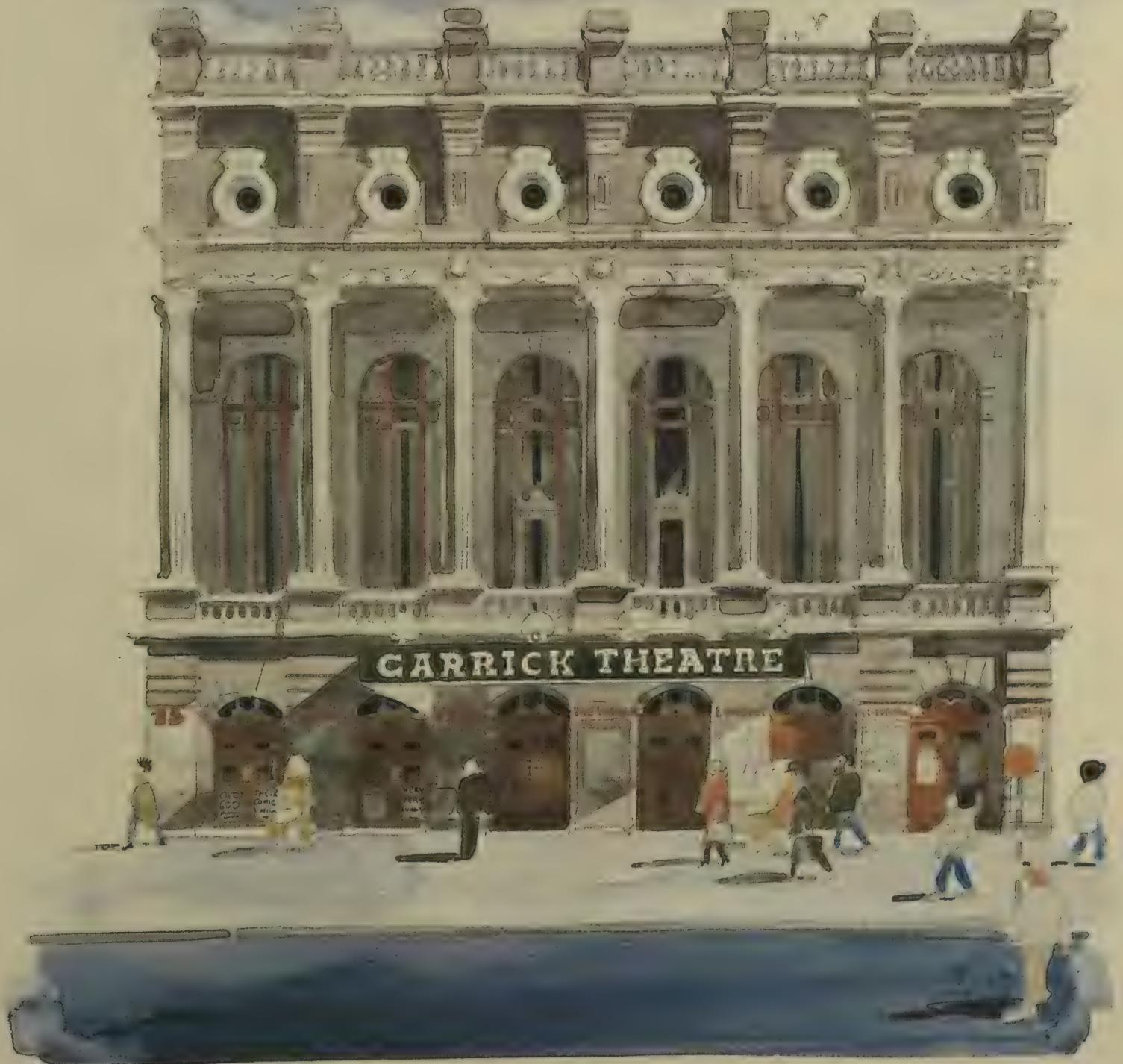
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Paul Hogarth: The Garrick Theatre, Charing Cross Road WC2

W. S. Gilbert financed the building of the Garrick Theatre in Charing Cross Road for actor-manager John Hare. It opened in 1889 with *The Profligate* by Pinero, with Forbes-Robertson in the cast. Sardou's play *La Tosca* followed, and in 1895 another Pinero play, *The Notorious Mrs Ebbsmith*, starred Mrs Patrick Campbell. Arthur Bourchier and his wife, the actress Violet Vanbrugh, took over the Garrick in 1900 and were successful with productions ranging from Shakespeare to farce. After they left in 1915 the theatre suffered mixed fortunes under different managements until 1935 when *Love on the Dole* introduced Wendy Hiller to the London stage. Highlights of the 1940s were a

series of Vernon Sylvaine farces acted by Robertson Hare and Alfred Drayton, *Uncle Harry* with Michael Redgrave, 1944, and *Born Yesterday*, produced by Laurence Olivier, 1947. The revue *La Plume de ma Tante* ran for 994 performances from 1955. Later successes included the Theatre Workshop production *Fings Ain't Wot They Used T'Be*, *Rattle of a Simple Man* and *Who's Afraid of Virginia Woolf?* In 1967 *Stand By Your Bedouin* launched a series of farces presented and acted by Brian Rix which continued until 1971. *Death Trap*, the thriller by Ira Levin, ran from 1978 until 1981. Farce has currently returned with the long-running *No Sex Please—We're British*.

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BOOKS

Mr Speaker remembers

by Robert Blake

George Thomas, Mr Speaker
The Memoirs of the Viscount
Tonypandy
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Viscount Tonypandy has certainly put the cat among the pigeons, especially the Labour pigeons, with his memoirs—one of the most interesting political autobiographies in recent times. He has infuriated a lot of people, including the last two leaders of his own party, by revealing the pressures which they tried to put on him to exercise his discretion as Speaker in favour of Labour. If what he says is true, and there is no reason to doubt it, the conduct of both James Callaghan and Michael Foot seems to have been anything but creditable. They failed to recognize that the Speaker is the servant of the House not of a faction within it, however keen a Labour supporter he had been hitherto. Admittedly the parliamentary situation in February, 1976, when George Thomas was elected could hardly have been more difficult. Harold Wilson, whom he liked, soon resigned. Callaghan, whom he did not wholly trust for various reasons connected with their earlier days as Members for Cardiff, was the new Prime Minister; and the government, always on a knife edge, had just lost its overall majority.

The first crisis arose over the Aircraft and Shipbuilding Industries Bill, an attempt to extend nationalization and, as the author puts it, "a jewel in the government's crown". A Conservative MP who was an expert on procedure argued that it was a "hybrid bill", that is, it did not deal fairly and equally with every shipyard concerned. If so it could not proceed. To the fury of the Prime Minister and Michael Foot, who was Leader of the House, the Speaker agreed that the Bill was hybrid. Foot then discovered a procedural loophole. One of the clerks told him that it was possible, notwithstanding the Speaker's decision, to carry a motion to proceed with the Bill all the same. This was done. George Thomas says that if he had been more experienced he would have resigned, for in effect the Speaker had been overruled.

Another problem was that the question of his casting vote frequently arose—an abnormal situation—and he was under immense and improper pressure to use it for the government. On one occasion Michael Foot "in a belligerent mood" accompanied by the Chief Whip as a witness came to see him privately and put on the heat. Fortunately there were precedents to which he could appeal. In the event of a tie, the Speaker always votes for the *status quo*. He told Michael Foot that if

there was a tie on a Conservative motion to refer the Shipbuilding Bill to a Select Committee he would vote for the government but if there was a tie on a governmental motion for the guillotine he would vote on the side of the Opposition. The Leader of the House was very angry.

Lord Tonypandy rightly observes that early Speakers had to protect the Commons against a monarch who sought to be all-powerful. Today the Speaker has to protect their rights against the Cabinet which has replaced the monarch and would also like to be all-powerful. "I believe passionately," he writes, "that the Speaker's role is to confine himself to protect the rules of the House and not to take sides in the battle ... I resolved to keep my integrity and to vote regardless of any old loyalties. And I felt a real sense of shock at the way Michael Foot had behaved in trying to influence my vote."

These were by no means isolated instances of Labour pressure on the Speaker. The Conservatives behaved better, but it is fair to say that from 1976 to 1979 Labour was desperately struggling to survive; since then the Conservatives have had a clear majority. Yet the experience of Lord Tonypandy does raise an important question. At one time there was a strong usage that the Speaker should be a backbencher and not be chosen from the ranks of former ministers. It was never a binding custom: Selwyn Lloyd, for example, held some of the highest cabinet offices. But it may be that ministers are more inclined to try to put the squeeze on a former colleague than on somebody who had never been "one of us". To try, however, is not always to succeed, and clearly they did not get far with George Thomas.

He has become the most famous Speaker of the century for two reasons. One is personality. He has a wonderfully mellifluous voice together with a great sense of tact and humour. If ever someone was good at defusing a situation he was the man, though there are some situations which cannot be defused. He also had great strength of character. He was determined not to give way to "the bully boys", as he calls them, and he never did, but he argues with some force that his only sanction, suspension of a member for five days, was not enough in the worst cases. The other source of his fame was the advent of radio broadcasting of Parliament. How much good it has done to the reputation of the House of Commons is open to question but it certainly did nothing but good to the reputation of the Speaker.

This is a most refreshing and entertaining book. If it annoys a lot of people, all one can say is that they are the sort of people who deserve to be annoyed. The Speakership is the bastion of the Commons. Those who weaken it weaken democracy itself.

Recent fiction

by Sally Emerson

Heaven and Earth

by Frederic Raphael
Cape, £8.95

Star Turn

by Nigel Williams
Faber, £9.95

Family Myths and Legends

by Patricia Ferguson
Deutsch, £7.95

Frederic Raphael is best known as a dramatist and scriptwriter, creator of the television series *The Glittering Prizes*, and of film scripts including *Darling* and *Far from the Madding Crowd*. He has written 14 novels but on the evidence of the latest, *Heaven and Earth*, Frederic Raphael is a considerably better dramatist than he is novelist. In a recent interview he said, "I like to have things happen in a novel. And, all right, I don't schematize, I just drive ahead. I've never been a particularly adept plot-maker. What I'm doing is feeding in different flavours and hoping they add up to something good." This might be an excellent way to cook but it is not a good way to organize a novel, and it shows.

The plot sounds hopeful enough. The main character, around whom all the other dizzying characters and ideas spin, is Gideon Shand who lives with his family in the cathedral city of Chaworth. His work is made up of bits and pieces. He does a bit of teaching a bit of translating, some research for television. His young son Tom keeps getting beaten up by local thugs and eventually Gideon and Pamela Shand decide to move, with the help of Gideon's old friend from Cambridge days, Stephen Hellman, and his wife Miriam who find them a country cottage. Once the two couples live close to each other their lives intermingle dangerously.

Raphael throws into his brew the long outline of a book a South African friend has written, the outline of the erotic book Shand is translating, Shand's homosexual encounter with a hitch-hiker (neither the homosexuality nor the hitch-hiker are mentioned again), and more random thoughts and opinions than I care to mention. Each page is interesting—Raphael writes well—but few pages have much connexion with the other pages.

The most irritating features of the book are the phoney conversations. None of the characters can say anything simply. They all show off all the time. When sirens blast through the air and Gideon's wife Pamela says, "Something's happened," he replies, "A baby is born every split second. And another conceived. Something is always happening, but not always to us, for which relief brief thanks, no?"

His daughter Miranda speaks in an equally silly and unnatural way: "I am delegated by fond Mama to tell you that the hour approaches one in the morning and that your son, my brother, cannot be expected to cross the valley of the shadow all by himself. Am I interrupting work of national importance?" If Tom Conti were delivering these lines, with the appropriate eye, nose and mouth movements, perhaps they would be just about facetiously acceptable, but on the bare page they simply do not work.

Star Turn by Nigel Williams is a more ambitious and less slapdash work which spans the first half of this century. Its narrator, Amos Barker, who works in the Ministry of Information, is in 1946 writing down the story of his century and his life in between writing press releases about bombing raids, or rather lies about them for the government. The theme is the lies and half truths of history.

During his life Amos has, or so he says, happened to bump into Churchill, Ramsay Macdonald, D. H. Lawrence, Jung, Goebbels and many more. He has been carted off to the Western Front in a laundry basket, got caught up in the Mosley riots, known Freud well. Some of these escapades are funny, all are related with enormous panache, but they don't add up to all that much. They remain a series of excellent scenes. The main character is not strong enough to bind them together. We are always being told that Amos feels himself to be an extra in life, and towards the end the woman he loves says, "You always live through people or causes, Amos. You never experience them for yourself." She also says that things don't seem real when he's around. As he is around as narrator throughout the novel, this is something of a problem.

The author has admittedly set himself a very difficult task. For one thing, he is a young man and the narrator is a middle-aged one looking back on his life. He writes well but unfortunately it is with all the fun and swagger of a young man in the 1980s not as a middle-aged one in the 1940s. Only the excellent early section of the novel, concerning Amos's and his friend Zak's East End childhood, comes properly and nostalgically to life.

Nigel Williams, like Frederic Raphael, is a playwright, and it is clearly a problem for them both to create strong characters on the page when they are used to relying at least in part on actors to fill in the warmth and the life that the dialogue might lack.

Family Myths and Legends is a promising first novel by a young writer. When the bed-ridden matriarch of the family is taken to hospital her relations arrive to decorate her house, and find a very nasty skeleton in her cupboard. It is an unusual book, which captures well the odd feeling of suburban London family life presided over by the television set.

Other books of the month

by James Bishop

Lloyd George: From Peace to War 1912-1916

by John Grigg
Methuen, £19.95

The third volume of John Grigg's biography covers the five years during which Lloyd George was transformed politically from a peacetime minister striving for social reform into a dynamic war minister whose campaign for full mobilization culminated in his revolt against the Asquith government and the start of his own term as Prime Minister. This period of Lloyd George's life included the Marconi scandal, which nearly wrecked his career and on which the author concludes that he was in fact guilty of using his inside knowledge to buy shares for his own advantage and then trying to cover it up. It was during these turbulent years also that he fell in love with Frances Stevenson, who became his secretary, mistress and, eventually, his second wife. It is a tangled web of political and private life that John Grigg describes with a directness and clarity that confirm his mastery of the art of biography.

Industrial history from the air

by Kenneth Hudson
Cambridge University Press, £12.95

Man has done some incredible things to his environment, a good deal of them in pursuit of industry. "Industrial history" in this book means the development of mining and quarrying, metal processing, transport and manufacturing over a period of some 300 years, and the illustrations, which in the main come from the archives of the Cambridge Committee for Aerial Photography, provide a fascinating new perspective on the pattern of industrial development. Kenneth Hudson is a sympathetic and well-informed guide to this recent past.

"C": A Biography of Sir Maurice Oldfield

by Richard Deacon
Macdonald, £9.95

We have John Le Carré's word for it that Sir Maurice Oldfield was not the model for George Smiley, and Oldfield's own assurance that he was not the prototype for Ian Fleming's "M", though it was popularly assumed for some years after he had retired from the British Secret Service that he was the inspiration of both. The fact that he was not does not make him any less interesting. Oldfield was Director-General of MI6 from 1973 to 1978, though this was not widely known at the time, since the name of the head of

what is sometimes known as the Secret Intelligence Service always used to be an official secret—hence the designation "C", which has been given to the head of MI6 since the days of Sir Mansfield Cumming, who first built up the service before the First World War.

This is the first biography to have been written of any head of the British Secret Service, and it has some fascinating and macabre stories to tell. But as a study of the man himself the author (whose real name is Donald McCormick) was faced with the impossible task of explaining how so nice and popular a man—a "gregarious monk" is the author's description, whose favourite book was St Augustine's *Confessions* which he read every year—could also be a master of the double-cross and the dirty trick. Perhaps, in his case, patriotism was enough.

Chaplin: his Life and Art

by David Robinson
Collins, £15

One afternoon in 1914 Charles Chaplin walked into the Keystone wardrobe hut, picked out a costume and created a character that has ever since been instantly recognized throughout the world—"the most universally recognized representation of a human being in the history of mankind", in the author's words. This is a very comprehensive account both of Chaplin's life and of his art, to which there was much more than the creation of the Tramp, though it is for this character—the little man cocking a snook at authority in all its guises—that he will be permanently remembered, perhaps by future generations as the symbol of the 20th-century. David Robinson's book supplements Chaplin's autobiography and is an essential companion to it.

The Illustrated Counties of England

Allen & Unwin, £14.95

Here are the 39 articles of the English Counties series published during the last few years in *The Illustrated London News*, collected together with the photographs to make a volume of some splendour. The counties are not those you will find listed in current reference books—there is no Avon, no Cleveland, no Humberside; but Huntingdonshire, Middlesex and Rutland are included. The reason is that each individual county is described by someone who has great loyalty and affection for it, feelings which have survived the death sentences of the Local Government Act of 1972, and which have yet to be aroused for the bureaucratic creations of that same legislative folly. Sir Arthur Bryant once began an article in the *ILN* with the words "England has 39 counties—and I do not know which is the loveliest". This book may not provide the answer, but with the help of many beautiful photographs it shows that there are 39 worthy challengers for the title.

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CHESS

Game for a read

by John Nunn

The output of chess books has slackened in the last six months but unfortunately this has not resulted in higher quality. So, for a change, I shall mention a few books which definitely will not help to improve your game, but will provide interesting reading.

The subject of chess in fiction is extensive, but suffice it to say that few attempts to incorporate chess into a novel have been successful. My own favourite is Vladimir Nabokov's *The Defence*, in which the pitiable Luzhin acts out his whole life in the form of a chess game. *The Queen's Gambit* by Walter Tevis (Pan Books, £1.95) does not match Nabokov's description of the mental processes involved in playing chess, but it is still an entertaining book. The heroine is Beth Harmon, an orphan who becomes obsessed by chess and develops into a sort of female Bobby Fischer. The final scenes in Moscow are the strongest part but it is regrettable that some glaring technical errors passed unnoticed.

Women and insanity also crop up in *Total Chess* by David Spanier (Secker & Warburg, £9.95). Written by a self-confessed bad player, this book has chapters entitled "Jews", "Mistakes", "Computers" and, of course, "Women" and "Madness". It contains all the old chess anecdotes, together with some new ones. One of the most controversial parts of the book concerns the great disparity of chess strength between men and women. This topic always arouses heated discussion not only because it reflects wider issues in society, but also because there are very few facts to work with, so everyone can present his, or her, own theory.

It should come as little surprise to learn that men predominate at the higher levels of chess, because most chess-players are male, but the problem is to explain why the gulf is so wide. On the current British rating list, for example, there are 93 men ranked higher than the highest woman. Spanier supports a theory that women are more subject to "biological interrupts" than men and this prevents prolonged concentration on a single task. My own view is that much of the difference can be explained more simply. Twenty years ago, when all the top British men players were amateurs, we not only had no grandmasters, we had no players who seemed likely to become grandmasters. Now we have eight grandmasters including two in the world's top 20. This has occurred simply because enough money has become available to enable the most promising players to turn professional. If you devote all your time to chess, then you improve. British women's chess is now in the position that the male game was in 20 years ago; the top players have full-time jobs and can play chess only on the side. This situation is virtually universal throughout Western Europe. Until it changes not only will the Eastern countries dominate women's chess, but the women will never be able to compete with men on equal terms. Even if you do not agree with Spanier, his book is thought-provoking and worth reading.

Chess: The History of a Game by Richard Eales (B. T. Batsford, £12.50) is a quite different book. After reading the first few pages it comes as no surprise to learn that Mr Eales is a university lecturer. Although some might find the academic style dry, the author's careful research makes this a valuable book. Starting from the origins of the game, which can be traced back definitely only so far as India round about the year AD 600, the story moves west through the Arab world to Europe. I found the section on the medieval game the most interesting; in contrast 20th-century developments are sketchily treated. One of the most intriguing facets of chess is the peculiar attraction it has held for people in so many different cultures over such a long time.

Of the more conventional books, I will select my four favourites. Any book with Kasparov as co-author is bound to arouse interest, and *Caro-Kann: Classical 4... Bf5* by G. Kasparov and A. Shakarov (B. T. Batsford, £6.95), which covers the opening line 1 P-K4 P-QB3 2 P-Q4 P-Q4 3 N-QB3 PxP 4 NxP B-B4, is certainly one of the best opening books of the past year. Kasparov has contributed a good deal of original analysis which sheds new light on this popular variation. *The Application of Chess Theory* by Y. Geller (Pergamon, £7.95) is a collection of Geller's best games. Although Geller has been one of the top Soviet players for more than 30 years, his games have received scant coverage in the West. This book puts the omission right. Geller's comments are refreshingly honest, and the book is good value. *Chess Tactics* by Paul Littlewood (Crowood Press, £3.95) is a useful and inexpensive book for novices. Learning the common types of combination is largely a question of practice and each chapter concludes with a selection of educational puzzles. The material is selected carefully, and Littlewood does not fall into the trap of making the positions too difficult. Highly recommended.

Finally, *Grandmaster Performance* by L. Polugayevsky (Pergamon, paperback £6.95 or hardback £11.50) contains 64 annotated games by the celebrated Soviet grandmaster. As usual, Polugayevsky's analysis is very accurate, but be warned: those who bought his earlier book *Grandmaster Preparation* will find that some of the games are repeated.

Pre-emptive openers

by Jack Marx

The advocates of opening with One No-trump on all hands, where to do so would not be totally misleading, usually emphasize its pre-emptive power and its consequent tendency to silence the opposition. Whether the bid turns out to be good tactics in any one case depends largely on the sort of opponents ranged against you.

On this hand from a home counties league match between two teams, North at both tables opened a modified strong no-trump of 15 to 17 points, the doubleton heart honours being downgraded. This did not deter either East from stepping in at this score.

Dealer North
North-South Game

| | |
|--------------|--------------|
| ♠ Q 7 4 2 | ♠ AK 10 9 6 |
| ♥ K J | ♥ Q 10 9 6 |
| ♦ K Q 6 | ♦ 9 |
| ♣ A K 9 2 | ♣ 10 7 3 |
| | |
| ♠ 5 3 | ♠ AK 10 9 6 |
| ♥ 7 5 2 | ♥ Q 10 9 6 |
| ♦ 8 7 3 2 | ♦ 9 |
| ♣ Q 8 6 5 | ♣ 10 7 3 |
| | |
| ♠ J 8 | ♠ A K 10 9 6 |
| ♥ A 8 4 3 | ♥ Q 10 9 6 |
| ♦ A J 10 5 4 | ♦ 9 |
| ♣ J 4 | ♣ 10 7 3 |

Where East's intrusion took the form of Two Spades, North-South were caused the maximum inconvenience and landed in only the second best game contract.

South West North East
1NT ♠ 2

♠ 3 No ♣ 4 No

♦ 4 No ♦ 5 END

As players North and South were inclined to be academic rather than practical. Not only rough-and-tumble rubber-bridge players would choose Three No-Trumps as South's best response. The point-count is adequate, there is a robust five-card suit and the Spade Jack ought surely to contribute to a genuine stop in that suit. However, this South would never have forgiven himself if a four-four fit in hearts had been left undiscovered and he used the only scientific means at his disposal of finding it.

North felt himself under an obligation to name his best suit that partner seemed to be demanding; with that tail of small spades the cheapest game contract might be cheap and nasty. At the end of the hand he submitted to a lecture from South that the spade cue-bid was solely designed to avoid losing a heart fit. South was in a strong position, since he had put up a good show as declarer at Five Diamonds. East took two top spades and, when a third round was ruffed high by South, West threw a small heart. From this, South assumed that the heart finesse would be wrong and he had an intuition that trumps would not break. Ruffing a heart in dummy would prob-

ably lead to communication troubles, so he drew West's four trumps, East's three discards being two spades and one heart. The Club Jack was covered by the Queen and Ace, and the Spade Queen squeezed East with his own suit. This defender took just long enough parting with a club to afford a clue to South, who dropped the Ten.

At the other table East came in with one of those Two Club take-outs that masquerade under such titles as Landy, Ripstra and Sharples.

| South | West | North | East |
|-------|------|-------|------|
| | | 1NT | ♣ 2 |
| DBL | No | No | RDL |
| No | ♦ 2 | DBL | RDL |
| No | ♥ 2 | No | No |
| DBL | No | No | No |

The play was as tortured as the bidding and good defence confined declarer to two tricks in trumps and two in spades for a penalty of 700. At two Spades East need fare no better.

A second hand illustrated the inclination of some players to open on two-suiters with one of the major, even when it is the shorter or weaker or both, especially when the two suits are clubs and spades. Again, the argument emphasizes the greater pre-emptive power of the major. In this case it did not succeed, though the defence had to display some skill.

Dealer West
North-South Game

| | |
|----------------|-----------|
| ♠ J | ♠ A 6 2 |
| ♥ 8 6 4 2 | ♥ K 10 |
| ♦ Q 10 8 6 5 3 | ♦ A 9 7 2 |
| ♣ Q 6 | ♣ K 8 7 2 |

| | |
|---------------|-----------------|
| ♠ Q 9 7 5 3 | ♠ K 10 8 4 |
| ♥ void | ♥ A Q J 9 7 5 3 |
| ♦ K 4 | ♦ J |
| ♣ A J 9 5 4 3 | ♣ 10 |

| | | | |
|------|-------|------|-------|
| West | North | East | South |
| ♠ 1 | No | ♣ 2 | ♥ 3 |
| ♦ 4 | ♥ 4 | ♠ 4 | ♥ 5 |
| ♣ 5 | No | No | No |

The Five Spade contract may slip through against a sleepy defence. The heart lead from North was ruffed by West, who led a trump to dummy's Ace and another to South's King. West allowed himself to be pumped with a further heart and this left him with only one trump in each hand to South's two. The Club Ace was followed by another to the King. If South ruffs this, declarer can ruff the next heart in dummy and return to hand via a diamond to draw South's last trump. However, South was alert enough to fling his diamond on the second club, thwarting this manoeuvre and putting the contract one down.

At the other table West opened One Club, to which East replied Three No-trumps. Competing in hearts, North-South pressed their opponents to Six Clubs, which they could not defeat.



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APRIL BRIEFING

Monday, April 1

Tom Stoppard's *Jumpers*, with Paul Eddington & Felicity Kendal, is revived at the Aldwych (p70)

All Fools' Day

Tuesday, April 2

Ballet de Montréal open at Sadler's Wells for two weeks (p76)

First night of Schnitzler's *Intermezzo* at Greenwich (p70)

Wednesday, April 3

Don Carlo at Covent Garden (p76)

New exhibitions: Anthony Palliser at Quinton Green; On the Move at the Design Centre (p78)

The Stratford Shakespeare season opens with *The Merry Wives of Windsor* (p70)

Thursday, April 4

First night of Gorky's comedy, *Philistines*, at The Other Place (p70)



The Bartered Bride (costume design, above, by John Bury) opens at the Coliseum (p76)

Maundy Thursday

Friday, April 5

Messiah at the Albert Hall (p74); St Matthew Passion at the Barbican, St George's Hanover Square (p74) & the Festival Hall (p75)

Good Friday

Full moon

Saturday, April 6

The Easter Reggae Festival swings into action at the Queen Elizabeth Hall (p77)

The Model Railway Exhibition opens at Wembley (p77)

For children: an introduction to

Handel at the Barbican (p77)

The University Boat Race (p76)

A Salute to British Surrealism is given by the Minories in Colchester (p79)

Sunday, April 7

Mahler's Symphony No 2 at the Festival Hall (p75)

Easter Parade in Battersea Park (p77) London to Plymouth steam outing (p82)

Easter Day

Monday, April 8

London Harness Horse Centenary Parade in Regent's Park (p77) Last chance to see Munch & the Workers at the Barbican Art Gallery (p78)

Easter Monday

Tuesday, April 9

London Festival of Computing begins in Covent Garden (p77)

Brunel's railway terminus in Bristol reopens with public transport exhibitions (p82)

Wednesday, April 10

London Book Fair displays 25,000 titles at the Barbican (p77)

For children: archaeology at the Museum of London (p77)

The Trojan Women performed in Japanese at the Riverside Studios (p77)

Menuhin Bach festival begins at the Barbican (p74)

Thursday, April 11

Rumanian poet & dramatist Marin Sorescu at the Barbican (p77)

Sounds of Sweden series begins at the Wigmore Hall (p75)

Friday, April 12

Snooker: Embassy World Professional Championship opens at Sheffield's Crucible Theatre (p76)

Saturday, April 13

Celtic book fair at the London Welsh Centre (p77)

Patrick Reyntiens stained glass on show at the Bruton Gallery (p79)

Joan Sutherland in *Lucia di Lammermoor* at Covent Garden (p76)

Sunday, April 14

Itzhak Perlman recital at the Festival Hall (p75)

Monday, April 15

Première of Lindsay Kemp's ballet *The Big Parade* at Sadler's Wells (p76)

Readings from Paul Laurence Dunbar at the Olivier (p77)

Nina Simone begins a two-week season at Ronnie Scott's (p75)

The Dream of Gerontius at the Festival Hall; start of London Sinfonietta's Bean-Feast at the Queen Elizabeth Hall (p75)

Tuesday, April 16

Roger Rees as *Hamlet* comes to the Barbican from Stratford (p70)

New exhibitions: Adrian Berg at the Piccadilly Gallery (p78); Tim

Rukavina & People & Rooms at the Christopher Wood Gallery (p79)

Wednesday, April 17

The V&A displays Mouton Rothschild claret labels (p79)

First night of Trevor Griffiths's *The Party at The Pit* (p70)

Four-day Baroque Festival opens in Bath (p82)

Thursday, April 18

Lunchtime lecture on reptiles at London Zoo (p77)

Friday, April 19



The Royal Academy shows Edward Lear (portrait, above, by Wilhelm Marstrand) & the Photographers' Gallery *The Face* (p78)

Last performance of *The Ancient Mariner*, with Michael Bryant, at the Olivier (p70)

Old Masters up for auction at Christie's (pp 41, 77)

Saturday, April 20

The Marriage of Figaro at the Coliseum (p76)

Colditz memorabilia go on show at the Imperial War Museum (p79)

First night of Jean-Jacques Bernard's *Martine*, in a translation by John Fowles, at the Lyttelton (p70)



Stratford celebrates Shakespeare's birthday (p82) three days early

New moon

Sunday, April 21

Mahler's Symphony No 8 at the Albert Hall (p74)

Last chance to view Renoir at the Hayward Gallery (p78)

Athletics: Mars London Marathon (p76)

Birthday of Queen Elizabeth II

Monday, April 22

King Priam at Covent Garden (p76)

Tuesday, April 23

Robert Latham reads Pepys at Dulwich Picture Gallery (p77)

Lecture: J. B. Priestley—A Good Companion at the National Sound Archive (p77)

A Shakespeare's birthday opening for Adrian Noble's production of *As You Like It* at Stratford (p70)

Mumming play at Gloucester (p82)

St George's Day

Wednesday, April 24

Bach's Mass in B minor at the Barbican (p74)

Cricket: MCC v Essex at Lord's (p76)

Thursday, April 25

Exhibition marking 70th anniversary of the Gallipoli landings opens at the Imperial War Museum (p79)

David Goldstein lectures on Hebrew illuminated manuscripts at the British Library (p77)

Friday, April 26

Bournemouth Sinfonietta at St John's (p75)

Saturday, April 27

Karajan & the Berlin Philharmonic at the Festival Hall (p75)

Madam Butterfly at the Coliseum (p76)

Carolean music & dance at the National Portrait Gallery (p77)

Sunday, April 28

Shuttleworth Air Pageant at Biggleswade (p82)

Stephen Bishop-Kovacevich recital at the Queen Elizabeth Hall (p75)

Monday, April 29

Hallé Orchestra conducted by Skrowaczewski at the Festival Hall (p75)

Tuesday, April 30

Ceremonial send-off of *Godspeed to America* from the Isle of Dogs (p77)

Gala performance of *The Sleeping Beauty* by Sadler's Wells Royal Ballet at Covent Garden (p76)

First night of *Golden Girls*, Louise Page's play about women athletes, at The Pit (p70)

Briefing researched by Angela Bird and Penny Watts-Russell.

Information correct at time of going to press. See listings for further details. Add 01- in front of seven-digit telephone numbers when calling from outside London.

THEATRE

J C TREWIN

TOM STOPPARD's highly original *Jumpers*, considered by many to be his best play, is back in a revival at the Aldwych on April 1. It was first performed by the National Theatre company at the Old Vic in 1972. Peter Wood is again the director, and the cast is led by Paul Eddington (in the part created by Michael Hordern), Felicity Kendal, Simon Cadell and Andrew Sachs.

□ The first of four Shakespeare plays in this year's Stratford-upon-Avon season is Bill Alexander's production of *The Merry Wives of Windsor* on April 3. Peter Jeffrey is Falstaff, Janet Dale and Lindsay Duncan the Wives, and Sheila Steafel joins the company as Mistress Quickly. Next Juliet Stevenson plays Rosalind in *As You Like It*, opening on Shakespeare's birthday, April 23. Adrian Noble directs, with Nicky Henson as Touchstone, Fiona Shaw as Celia, Alan Rickman as Jaques and Joseph O'Conor doubling as Dukes Senior and Frederick.

□ Peter Hall is directing Jean-Jacques Bernard's *Martine* (newly translated by John Fowles), opening at the Lyttelton on April 20. First performed in France in 1922, and in London during 1933 when Victoria Hopper appeared as Martine, it is the tragic romance of a young peasant girl, now played by Wendy Morgan.

NEW REVIEWS

Where applicable, a special telephone number is given for credit card bookings. Details of each theatre are given only on the first occasion it appears in each section.

The Caine Mutiny Court-Martial

Herman Wouk's narrative of an American lieutenant's court-martial for mutiny turns, in effect, into an unofficial trial of the neurotic commander whom the lieutenant deposed during a typhoon in December, 1944. It remains now—with Charlton Heston as the psychopath, Commander Queeg, & under his direction—as tensely exciting as when Lloyd Nolan played the part nearly 30 years ago.

The procession of witnesses during the hearing on an island in San Francisco Bay rises to the summoning for the defence of the man who was deposed & the exhibition he makes of himself under relentless cross-examination. His exit is the verdict, though we still have a brief & oddly limp epilogue. Here the dramatist's argument is cogent enough, but it is a curious anticlimax.

Dramatist & players show precisely how Commander Queeg yields to the defending counsel (Ben Cross): that, after all, is the true heart of a piece acted throughout with flawless command. Queen's, Shaftesbury Ave, W1 (734 1166, cc). Until May 4.

Me & My Girl

This musical comedy brought the "Lambeth Walk" to the London stage nearly 50 years ago. Mike Ockrent, today's director, & his Leicester Haymarket company, have produced a revival that from the outset was bound to get a standing ovation.

It has not been easy to piece the old show together. Libretto & score, for some reason, were not properly kept. A script found in the British Museum proved to be a pre-rehearsal copy of the original by L. Arthur Rose & Douglas Furber. Fortunately Richard Armitage, son of the show's composer Noel Gay, managed to deal with the score & added more of his father's splendid songs. The result is still recognizably *Me & My Girl*, its book strengthened by Stephen Fry & Mike Ockrent, & its cast revelling in the period quality.

It opens in Hareford Hall, Hampshire, occupied by an entirely theatrical slice of Debrick & a regiment of footmen, parlourmaids & housemaids. They await the new Earl, who proves to be Bill Snibson, a Cockney from Lambeth, talking in rhyming

slang & making, from wisps of straw, any number of bricks which he drops all over the place. Implausible, certainly, but the opening of a night crammed with jokes. Robert Lindsay, a worthy successor to Lupino Lane in the part of Bill, reaches it after playing Hamlet (something Lane never tried). Bill has to be a box of Cockney tricks, & Lindsay, unpacking them all & adding the necessary love interest—his girl is from Lambeth—carries the night.

The cast plays up to a wild fantasy which includes the descent from their portraits of the Hareford ancestors—a touch of *Ruddigore*—& ends with the girlfriend, Sally, transformed Pygmalion-fashion, ready to become the Countess. Emma Thompson plays her, with the singing voice needed for such a number as "Once You Lose Your Heart". That fine actor, Frank Thornton, has expanded the character of Sir John Tremayne, & Ursula Smith is the most alarming of duchesses. Mike Ockrent whips the affair along so that there is little time to think, & the company dances the Lambeth Walk cheerfully right round the auditorium. Adelphi, Strand, WC2 (836 7611, cc 836 7358).

The Road to Mecca

When the South African dramatist, Athol Fugard, bought a house in the Karoo, he heard much of another resident in the same village, an apparently eccentric sculptress, Helen Martins. She was a tragic woman, later hailed as "a great naïve artist" (photographs of her sculptures are on show in the Lyttelton foyer). The play is a fictional effort to evoke what might have been her story: these are the events of a single evening in which she is joined by a young teacher, who has driven the long journey from Cape Town to see her, & the local minister, an ambiguous personage—acted by Bob Peck—who is trying to get her into a "sunshine home" for the aged.

Though there are only three characters, the piece—apart from the central conflict (shall the sculptress leave her home?)—becomes almost overcrowded with reported incident. It would be wrong to call it a major play, for its first act lags & its second closes in a sub-poetic blur; but certain scenes do reach an unexpectedly dramatic level; there are superb performances by Yvonne Bryceland, an actress whose gift of eloquent stillness, as the reclusive Miss Helen, is contrasted with Charlotte Cornwell's powerful



Felicity Kendal, top, opens in Tom Stoppard's *Jumpers* on April 1; Wendy Morgan, above, plays the title role in the National Theatre's *Martine* from April 20.

emotion as the schoolteacher. The setting—a strange room, of candlelight & glitter—is by Douglas Heap, & the dramatist himself has directed. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

The Seven Year Itch

Although George Axelrod's play went well on Broadway &, later, in London during the early 1950s, it has now become almost spectral: a comedy that lives on its name & on Marilyn Monroe's 1955 film performance. It is a tepid narrative of a married man who, during his wife's absence one hot New York summer, meets the girl upstairs. The piece is tricked out with his fantasies. The present cast approaches all this gallantly enough, though I am unlikely to remember Patrick Mower & Adrienne Posta in this trivial exercise. The most durable performance is that of Royce Mills as a simmering Central European psychologist. I wish that James Roose-Evans, a major director, could work on something more fitted to his talents & style. Albery, St Martin's Lane, WC2 (836 3878, cc 379 6565).

FIRST NIGHTS

Apr 1. Fascinating Aïda

Billie Keane & her partners in a three-woman cabaret. Lyric Studio, King St, W6 (741 2311, cc). Until Apr 19.

Apr 1. *Jumpers*

Tom Stoppard's play with Felicity Kendal & Paul Eddington. See introduction. Aldwych, Aldwych, WC2 (836 6404, cc 379 6233).

Apr 2. *Intermezzo*

Sheila Gish in Schnitzler's play about the love affair between a composer & a singer in Vienna. Greenwich, Crooms Hill, SE10 (858 7755, cc). Until May 11.

Apr 2. *Spell Number 7*

Ntozake Shange's play, performed by the Women's Playhouse Trust, is set in a Manhattan bar. A group of aspiring actors reveal their concern with being black & succeeding in a white world. Donmar Warehouse, Earlham St, WC2 (876 3028, cc). Until May 4.

Apr 3. *The Merry Wives of Windsor*

First play of the Royal Shakespeare Company's 1985 season. See introduction. Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Apr 4. *Philistines*

New adaptation by Dusty Hughes of Gorky's comedy set in turn-of-the-century Russia. With David Burke, Anna Calder-Marshall & Mark Dignam. The Other Place, Stratford-upon-Avon, Warwicks (0789 295623, cc).

Apr 16. *Hamlet*

Roger Rees is a clear & likeable Hamlet in Ron Daniels's straight production, from last year's Stratford season. Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

Apr 17. *The Party*

Roger Allam, Ian McDiarmid, Malcolm Storry & Nicholas Woodeson in Trevor Griffiths's play from Stratford's The Other Place. The Pit, Barbican, Silk St, EC2 (628 8795, 638 8891, cc).

Apr 20. *Martine*

Jean-Jacques Bernard's play. See introduction. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Apr 23. *As You Like It*

Juliet Stevenson plays Rosalind in Adrian Noble's production. See introduction. Royal Shakespeare Theatre, Stratford-upon-Avon.

Apr 24. *Old Times*

In this revival of Harold Pinter's 1971 play, Liv Ullman plays a woman who calls on some old friends, acted by Michael Gambon & Nicola Pagett. Theatre Royal, Haymarket, SW1 (930 9832, cc). Until June 22.

Apr 30. *Golden Girls*

Louise Page's play, from Stratford's The Other Place, about women athletes & their trainer. The Pit.

ALSO PLAYING

After the Ball is Over

Anthony Quayle in William Douglas Home's comedy set on the evening of a hunt ball while the House of Lords debates an Abolition of Foxhunting Bill. Old Vic, Waterloo Rd, SE1 (928 7616, cc 261 1821). Until May 4.

The Ancient Mariner

Among the resourceful effects in Michael Bogdanov's pictorial realization of Coleridge's poem we can be grateful for the steady voice of Michael Bryant speaking the verse. Olivier, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Apr 19.

Barnum

Michael Crawford in the title role of this revived

musical about the famous showman. Victoria Palace, Victoria St, SW1 (834 1317, cc).

Benefactors

Michael Frayn's closely argued variation on the theme of change. With Polly Adams, Clive Francis, Jan Waters & Glyn Grain. Vaudeville, Strand, WC2 (836 9987, cc).

The Business of Murder

Richard Harris has written a taut thriller that does its duty, with Eric Lander & Richard Todd. May Fair, Stratton St, W1 (629 3036, cc).

Cats

Andrew Lloyd Webber's version of T. S. Eliot's cheerfully minor poems about cats. New London, Drury Lane, WC2 (405 0072, cc 404 4079).

Coriolanus

Peter Hall's exciting production, with Ian McKellen as Coriolanus & Irene Worth as Volumnia. Olivier.

The Corn is Green

Deborah Kerr plays a teacher trying to help a young Welsh miner win a scholarship to Oxford in Emyl Williams's play. Yvonne Arnaud, Guildford, Surrey (0483 60191, cc). Apr 17-May 4.

Daisy Pulls It Off

Gabrielle Glaister now plays the new girl in Denise Deegan's parody of 1920s girls' school stories. Globe, Shaftesbury Ave, W1 (437 1592, cc).

Evita

No weariness yet in Tim Rice & Andrew Lloyd Webber's emotional music drama. Prince Edward, Old Compton St, W1 (437 6877, cc 439 8499).

Fighting Chance

A woman teacher & a journalist meet at low moments in their lives, & pick up the pieces together in N. J. Crisp's play. With Elizabeth Quinn as the teacher. Thorndike, Leatherhead, Surrey (0372 377677, cc). Apr 16-May 4.

Flesh & Blood

Dave Allen plays a charming, hard-drinking Irish father in Edna O'Brien's play about family grudges & financial expectations. Yvonne Arnaud. Mar 27-Apr 13.

42nd Street

An American musical that is a benign example of show business at its unselfconscious best. Theatre Royal, Drury Lane, WC2 (836 8108, cc).

The Government Inspector

John Gunter's setting is so imaginative—piles of mouldering parchment from a dead bureaucracy—that one thinks of this first. Gogol's broadly satirical comedy, under Richard Eyre, has some excellent ensemble playing. Rik Mayall, despite his pleasing personality, is not yet fully the actor for the young clerk mistaken as the feared inspector. Olivier.

Kelly Monteith in One

One-man show for this American comedian.

Ambassadors, West St, WC2 (836 6111, cc 741 9999). Until Apr 13.

A Little Hotel on the Side

John Mortimer's version of the Feydeau-Desvalières farce is wildly successful all round. Olivier. Until Apr 20.

Little Me

This American musical, book by Neil Simon & music by Cy Coleman & Carolyn Lee, has seven parts for Russ Abbot, varying between youth & near-senility. Prince of Wales, Coventry St, W1 (930 8681, cc 930 0844). Until May 31.

Little Shop of Horrors

Musical about a plant, a blend of cactus & octopus, that grows into a terror. An acquired taste. Comedy, Panton St, SW1 (930 2578, cc 839 1438).

The Mousetrap

Though now in its 33rd year, many people cannot yet know Agatha Christie's solution of her puzzle; it is worth investigating. St Martin's, West St, WC2 (836 1443, cc 379 6433).

The Mysteries

To promenade productions of *The Nativity & The Passion*, Bill Bryden & his company have added *Doomsday*, done with comparable force, dignity & invention in a text drawn from the medieval mysteries. Cottesloe, National Theatre, South Bank, SE1 (928 2252, cc 928 5933). Until Apr 20.

'Night, Mother

Award-winning American play by Marsha Norman, about the relationship between a mother & her daughter. With Susan Wooldridge & Marjorie Yates. Hampstead, Swiss Cottage Centre, NW3 (722 9301). Until Apr 13.

Noises Off

Everything that happens in Michael Frayn's enjoyable farce is during the performance of another farce, *Nothing On*, the kind of wild touring business that can breed catastrophe. Savoy, Strand, WC2 (836 8888, cc 379 6219).

No Sex Please—We're British

Good farces do not wane, & this one, directed by Allan Davis, does not after 13 years, more than 5,000 performances & innumerable cast changes. Garrick, Charing Cross Rd, WC2 (836 4601, cc).

Of Mice & Men

Steinbeck's exciting drama of the Californian country, re-created after a long absence. Lou Hirsch, Duncan Preston & Susan Penhaligon lead the cast. Mermaid, Puddle Dock, EC4 (236 5568, cc 741 9999).

On Your Toes

A grand musical. Now with Galina Panova: Doreen Wells dances Wed evening & Sat matinées. Palace, Shaftesbury Ave, WC2 (437 6834, cc 437 8327).

Other Places

A night of three short plays by Harold Pinter is

memorable for Dorothy Tutin as the woman who wakes to a new world from 29 years of sleeping sickness in *A Kind of Alaska* & Colin Blakely as the much harassed minicab controller in *Victoria Station*. The third piece, which is called *One for the Road*, is a repellent story of verbal torture in a police state. Duchess, Catherine St, WC2 (836 8243, cc).

The Possessed

Yuri Lyubimov's first production to originate in the West is his own adaptation of Dostoevsky's book. The large cast includes Michael Feast, Harriet Walter & Nigel Terry. Almeida, Almeida St, N1 (359 4404, cc). Until Apr 20.

Pump Boys & Dinettes

A pleasant concert of country music, now with Joe Brown & Lynsey de Paul. Piccadilly, Denman St, W1 (437 4506, cc 379 6565).

Run For Your Wife

Robin Askwith, Geoffrey Hughes & Bill Pertwee take over in Ray Cooney's fast-moving farce. Criterion, Piccadilly Circus, W1 (930 3216, cc 379 6565).

The Secret Diary of Adrian Mole Aged 13½

An uninspiring piece by Sue Townsend, based on her best-selling diaries of a boy about to enter adolescence. Wyndham's, Charing Cross Rd, WC2 (836 3028, cc 379 6565).

Starlight Express

Andrew Lloyd Webber & director, Trevor Nunn, play amiably at trains, & the roller-skaters flash up, down & round the theatre. Apollo Victoria, Wilton Rd, SW1 (828 8665, cc 630 6262).

She Stoops to Conquer

Goldsmith's comedy as it should be acted, especially by Tony Haygarth & Julie Watson. Lyttelton, National Theatre, South Bank, SE1 (928 2252, cc 928 5933).

Singin' in the Rain

Tommy Steele takes us through the worries of a Hollywood when the screen began to speak. Palladium, Argyll St, W1 (437 7373, cc 734 8961).

Stepping Out

Richard Harris's delightfully organized study of an amateur tap-dancing group is acted (& danced) with enthusiasm. Duke of York's, St Martin's Lane, WC2 (836 5122, cc 836 9837).

The Taming of the Shrew

Shakespeare's comedy, in a production by Ultz with an all-female cast. Theatre Royal, Gerry Raffles Sq, E15 (534 0310). Until Apr 6.

Tom & Viv

Michael Hastings's play about the turbulent relationship between T.S. Eliot & his first wife, with Edward Hermann & Julie Covington. Royal Court, Sloane Sq, SW1 (730 1745, cc).

Trumpets & Raspberries

Griff Rhys Jones in a slap-happy farce that is hardly Dario Fo at his richest. Phoenix, Charing Cross Rd, WC2 (240 9661, cc 379 6433).

Two Into One

Ray Cooney's grand farce remains at the Shaftesbury with, until Apr 27, Tom Conti, Donald Hewlett, Angela Browne & Eric Sykes; then with Michael Williams, Anton Rodgers & Kathy Staff. Shaftesbury, Shaftesbury Ave, WC2 (379 5399, cc 741 9999).

Up 'n' Under

John Godber's comedy is about one man's attempt to train a team of hopeless northern rugby league players up to top standards. Fortune, Russell St, WC2 (836 2238, cc). From Mar 26.

The Way of the World

Congreve's re-animated behind the gilt picture-frame. Maggie Smith, Joan Plowright, Michael Jayston are joyfully right under William Gaskill's direction. Theatre Royal, Haymarket, SW1 (930 9832, cc). Until Apr 13.

West Side Story

Bernstein's gang-war musical (Sondheim lyrics) returns as freshly as though the Sharks & the Jets had never been away. Her Majesty's, Haymarket, SW1 (930 6606, cc 930 4025).

Why Me?

Stanley Price's agreeable comedy has Richard Briers as a newly redundant civil engineer in early middle age & Diane Fletcher & Polly Hemingway as two women of enviable expertise. Strand, Aldwych, WC2 (836 2660, cc).

Wild Honey

Michael Frayn's version of Chekhov's earliest play has Ian McKellen as the womanizing schoolmaster, Platonov. Lyttelton.

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Ben Cross and Charlton Heston in *The Caine Mutiny Court-Martial*: see new reviews.

PRESS ASSOCIATION

ONE NIGHT IN November, 1981, the producer/director Norman Jewison saw a play in New York, performed by the Negro Ensemble Company. He was so impressed by its dramatic cohesion and the light it threw on attitudes and perceptions of the American negro that he resolved to turn it into a film, and immediately made an offer to its black author, Charles Fuller. As a consequence, Fuller adapted his Pulitzer award-winning play for the screen and it became *A Soldier's Story* (reviewed below), with many members of the original cast. The result is one of the best films about black Americans for many years. Jewison, whose films include *The Cincinnati Kid*, *In the Heat of the Night* and *Jesus Christ Superstar*, is a white Canadian.

□ Say farewell National Film Finance Corporation—all hail British Screen Finance Consortium, the new “privatised” son of the NFFC (although how long we are going to have to say “BSFC” before they invent a happier acronym is a matter of doubt). With the new Films Act reaching the statute book, there really must be time allowed to see how the new arrangement, vociferously opposed by many sections of the industry, works before there is any more parliamentary dabbling.

□ The first half of a New York Museum of Modern Art tribute to British films was devoted to Michael Balcon and is now celebrated in an excellently produced book, packed with solid reference material, *Michael Balcon: The Pursuit of British Cinema* (Thames & Hudson, £8.50), which contains essays by Geoff Brown and Lawrence Kardish. A lighter view of the film industry comes through in Wolf Rilla's novel *Movie* (W. H. Allen, £10.95), wherein lurk many recognizable monsters, splendidly caricatured by a man who has paid his dues to them.

NEW REVIEWS AND PREMIERES



Mel Smith as an alien being in *Morons from Outer Space*: see new reviews.

Films selected for review are expected to be showing in London or on general release at some time during the month. Programmes are often changed at short notice. Consult a local or daily newspaper for exact location & times. Information on West End & Greater London showings in Odeon, ABC & Classic chains from 200 0200.

The Falcon & the Snowman (15)

Spy thriller, directed by John Schlesinger, with Timothy Hutton & Sean Penn as two young men who sell secrets to the Russians. Opens Apr 19.

Flashpoint (15)

Kris Kristofferson & Treat Williams are a pair of US border patrolmen in Texas, disgruntled at the way their work is becoming impersonal & desk-bound. They discover a vehicle buried in the desert which has been there more than 20 years, together with the remains of the driver & \$800,000 in cash. Possibly it is their ticket to a new life, except that some sinister people from Washington

are suddenly interested in what is going on. There is a reason: the jeep crashed in a desert rainstorm on the night after John Kennedy's assassination & among the wreckage is a rifle with telescopic sights.

William Tannen's film mingles criticism of modern America with standard conspiracy theories, but it is shot crudely, like a segment of a television series, & most of the characters are stereotypes.

Leila & the Wolves (15)

An Arab woman, living in London, reviews her life in Lebanon & Palestine in a series of flashbacks. Opens Apr 11.

Morons from Outer Space (PG)

Something seems to have gone very wrong with this laboured comedy about a trio of dim-witted, English-speaking punk aliens who crashland in Buckinghamshire & are manipulated by Griff Rhys Jones into the lifestyle of international rock stars, to the chagrin of their leader, Mel Smith. Whatever satirical edges it may have had have been blunted by a dull script, so-so acting & rambling direction. Although there are some obviously expensive special effects—a space capsule touching down in the fast lane of the M1, a mother ship landing in *Close Encounters* style in a football stadium—the film feels like a television sketch that grew too big to be contained. It is directed by Mike Hodges.

Not Quite Jerusalem (15)

A disappointment after *Educating Rita*. Lewis Gilbert's new film is about a group of young people going through the paces of life on an Israeli kibbutz, learning how to live in international harmony. The characters are stereotypes—a brash New Yorker who cannot understand why everybody isn't Jewish, a repressed, mentally unstable English girl, a paranoid Scottish soldier, a serious Israeli girl who thaws with a WASP medical student from Boston, & so on. Almost the only excitement in the thin plot is a terrorist incident which wrecks the group's excursion to Massada. Joanna Pacula, as the Israeli girl, we have seen before in *Gorky Park*, but the rest are fresh faces. The whole has the



Top, Art Evans and Howard E. Rollins Jr., in *A Soldier's Story*; see introduction. Above, Becky Jo Lynch and Sissy Spacek as Tennessee farm-folk in *The River*; see new reviews.

dispiriting earnestness of a sponsored film, & an old-fashioned quality reminiscent of the Ken Annakin-Godfrey Winn triumph of 1947, *Holiday Camp*. Opens Mar 29.

The River (PG)

Mark Rydell's film is one of those great American panegyrics on behalf of the land & the people who till it. They used to make films about the struggles of small farmers against the elements & greedy merchants back in the 1940s, so there is a surprisingly old-fashioned quality about *The River*, which has Mel Gibson & Sissy Spacek as Tennessee farm-folk leading the fight to keep their valley unflooded so that the corn crop can grow, when the temptations of selling up & moving to a city are almost overwhelming. As it is, to keep things together Gibson works as a steel-mill strike-breaker, & narrowly escapes being beaten to a pulp by the club-wielding strikers.

There are two superbly-filmed flood sequences which must have caused immense suffering to cast & crew. Although the performances of Gibson, speaking in an unfamiliar accent, Spacek & Scott Glenn are excellent, the film is permeated with an odd kind of worthiness.

A Soldier's Story (15)

Norman Jewison gave us *In the Heat of the Night*, which was about the impact of an educated black detective on the white South. Here, we are back in the same territory in 1944 & on a black army base in

Louisiana. A company sergeant has been killed, & the white officers are reluctant to unravel the case until their hand is forced by the arrival of a military attorney from Washington, the first black captain anyone in the community has ever seen.

Howard E. Rollins Jr., who was Coalhouse Walker in *Ragtime*, faces up to insults, obstructive behaviour & blatant prejudice from the black troops as well as the white officers to reach the truth.

The murdered sergeant believed blacks could only survive by adopting white values, & hounded an easy-going, guitar-strumming soldier to suicide. The Howard University-educated captain believes in the innate dignity of his race & that the Negro should hold his head high. In a nutshell, this shows the dilemma of the black people.

Charles Fuller has adapted his play into an economical, swift-paced screenplay, effectively directed by Jewison, which stifles any hint of didacticism.

ALSO SHOWING

All of Me (15)

A very funny film by Carl Reiner, with Steve Martin as a jazz-playing lawyer whose soul is taken over by that of a wealthy spinster (Lily Tomlin) after her death.

Amadeus (PG)

Miloš Forman has filmed Peter Shaffer's immensely successful play about the jealousy felt by the 18th-century composer Salieri towards the

youthful & uncouth Mozart. The look & sound of the film are superb but it is marred by its variable styles of acting & its hysterical final scenes.

Blood Simple (18)

An auspicious feature film débüt by the Coen brothers. Their thriller is full of plot twists as a detective shoots the husband who hired him to murder his wife, the wife's lover assumes she did it, & buries the body to absolve her, while she thinks he has gone mad.

Brazil (15)

Terry Gilliam's ambitious parable is almost a *tour de force* & manages to lard its sinister message with a certain amount of humour. Set in a grim, grey future, it features Jonathan Pryce as an employee of the Ministry of Information, trying to reach a greener, more romantic world.

Carmen (PG)

Francesco Rosi mixes colour & spectacle to create the most exciting film version yet of this popular opera. Julia Migenes-Johnson is a fiery Carmen, with Placido Domingo as Don José.

City Heat (15)

Richard Benjamin's film is a homage to the great crime films of the 1930s & a capitalization of the box-office appeal of his two heroes: Clint Eastwood as a deadpan straight man & Burt Reynolds providing the slapstick.

Country (PG)

Jessica Lange plays an Iowa farmer's wife facing wrecked crops & imminent foreclosure in the wake of a tornado. Brilliant performance by Sam Shepard as her estranged, drunken husband.

Every Picture Tells a Story (PG)

James Scott's film is based on the childhood of his father, artist William Scott. With Leonard O'Malley, Phyllis Logan & Alex Norton.

Fast Talking (18)

Ken Cameron has directed this Merchant-Ivory comedy, set in contemporary Australia, about a rebellious boy in his last term at school.

Irreconcilable Differences (15)

Young Drew Barrymore decides that she has had

enough of both her parents (Ryan O'Neal & Shelley Long) & sets about divorcing them. Charles Shyer's film is quite an amusing comedy which manages some sly digs at the transient quality of Hollywood success.

Kings & Desperate Men (15)

Alexis Kanner's film has Patrick McGoohan as the host of a radio phone-in show who is kidnapped by the leader of a group of radicals (Kanner himself), attempting to have a legal case retried. Although stylish, it remains curiously implausible.

Ordeal by Innocence (15)

Desmond Davis directs this screen version of an Agatha Christie story about a palaeontologist, played by Donald Sutherland, who tries to clear the name of a friend, hanged for murder. With Faye Dunaway, Sarah Miles, Diana Quick & Michael Elphick.

A Passage to India (PG)

David Lean superimposes his view of India on almost every frame of his screen version of Forster's novel examining India's relationship to its declining Raj. Best performances are from Peggy Ashcroft as the chief magistrate's mother & James Fox as a non-conformist teacher.

Pavlova—a Woman for All Time (U)

Anglo-Russian film with Galina Believa as the great ballerina & James Fox as her husband.

Phar Lap—Heart of a Nation (PG)

Australian film about a famous racehorse of the 1930s & its almost mystical relationship with its young groom. With Judy Morris, Tom Burlinson & Martin Vaughan.

Places in the Heart (PG)

Disappointingly bland film with Sally Field as a noble young woman struggling to keep her young family in rural Texas after her husband's death.

Repo Man (18)

Alex Cox's hilarious film is an engaging blend of absurd sci-fi & punk road movie. Emilio Estevez plays a novice being taught the car repossession business by an old hand (Harry Dean Stanton).



Rachael Kelly resolves to protect her mother in Winner's *Scream for Help*.

Scream for Help (18)

The pace of the editing compensates for uninspired dialogue in Michael Winner's thriller about a teenage girl who knows her stepfather is trying to murder her rich mother, but can get no one to believe her.

She'll be Wearing Pink Pyjamas (15)

Julie Walters & an assorted group of women meet on an Outward Bound course in the Lake District & test their mettle by undergoing various hardships. Rather earnest & evocative of *The Guardian* women's page.

The Shooting Party (15)

James Mason effortlessly dominates this story of a country weekend in 1913 as a doomed empire

faces the carnage of the Great War. A strong cast includes John Gielgud, Edward Fox, Dorothy Tutin, Robert Hardy & Cheryl Campbell.

Teachers (15)

Arthur Hiller's film about a teacher (Nick Nolte) & his struggle against an educational system which allows illiterate people to graduate so that a high school will not lose political support, is rather exaggerated but does hold the attention.

Terror in the Aisles (18)

A compilation of clips from horror classics like *Psycho* & *Hallowe'en*, narrated by Donald Pleasence & Nancy Allen.

Thief of Hearts (18)

In spite of glossy implausibility, Douglas Day Stewart's film has a certain elegance. A burglar steals a woman's intimate journals & then has an affair with her, while she remains unaware that he knows her better than her own husband does.

2010 (PG)

The impact of Peter Hyam's film, tying up the loose ends of Kubrick's extraordinary *2001*, is a shadow of that of its predecessor, even with its expensive special effects.

Vigil (15)

Sensitive film by Vincent Ward, with Penelope Stewart as a young New Zealand girl who plots with her grandfather (Bill Kerr) to remove a young man who has insinuated himself into their family after her father's death.

Wetherby (15)

In his first feature, David Hare brilliantly holds together the fragments of a story of a Yorkshire schoolteacher (Vanessa Redgrave) who befriends a man whose suicide releases a flood of flashbacks.

Certificates

U = unrestricted.

PG = passed for general exhibition but parents are advised that the film contains material that they might prefer younger children not to see.

15 = no admittance under 15 years.

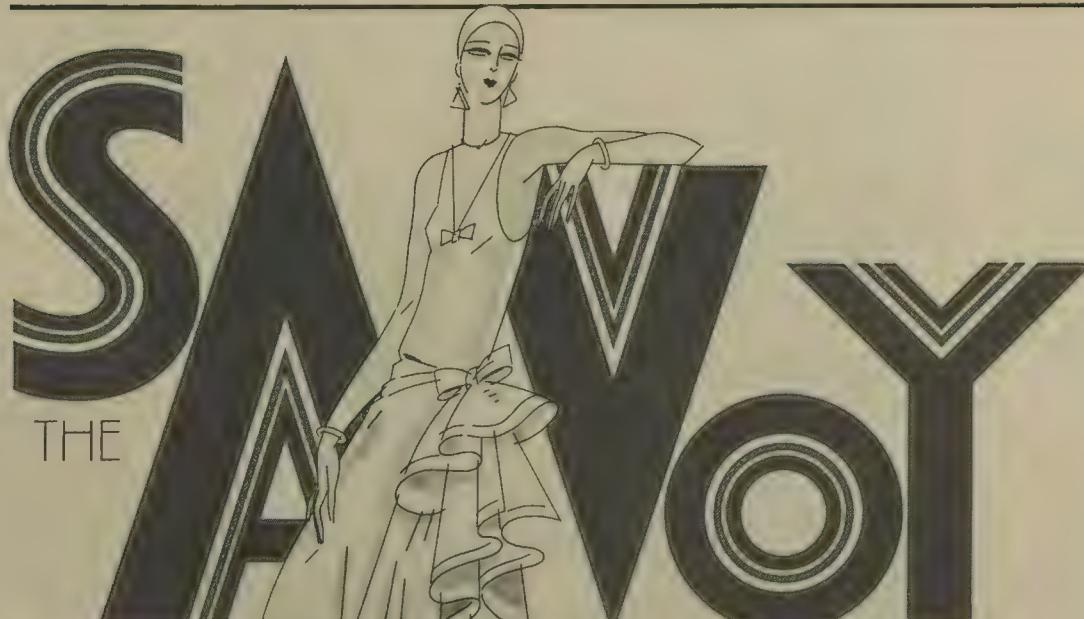
18 = no admittance under 18 years.

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CLASSICAL MUSIC

MARGARET DAVIES

CELEBRATIONS of the tercentenaries of Bach and Handel continue this month at St George's Hanover Square with a performance of Bach's St Matthew Passion on Good Friday and a week of Handel concerts from April 20 to 27 conducted by Denys Darlow.

On Good Friday there are two other performances of the St Matthew Passion, at the Barbican, where it will be given in German by the English Baroque Choir and Orchestra under Leon Lovett, and at the Festival Hall, where Jane Glover conducts the London Choral Society and the English Chamber Orchestra in a performance in English.

□ Yehudi Menuhin conducts the English Chamber Orchestra in five Bach concerts at the Barbican, starting on April 10 with the double violin concerto, in which he will be joined as soloist by José-Luis Garcia and ending on April 24 with the Mass in B minor.

In the nearby church of St Giles, Cripplegate, the first English Organ Festival takes place from April 15 to 19. It includes recitals and master-classes given by British and German organists as well as an organ-playing competition. Details from the Barbican box office.

□ What the London Sinfonietta calls its Bean-Feast is a series of concerts mainly of popular music composed this century—from Percy Grainger to Michael Tippett and from Richard Strauss to the Beatles, and including staged performances of Kurt Weill's *Mahagonny Songspiel*—which will be held at the Queen Elizabeth Hall from April 15 to 20. Simon Rattle conducts the six Sinfonietta concerts and there will be two concerts given by ILEA schoolchildren.

□ Under the title "Sounds of Sweden", two of that country's most eminent singers, Elisabeth Söderström and Kerstin Meyer, are joined by young Swedish singers and instrumentalists in five concerts at the Wigmore Hall from April 11 to 15. They will perform a number of works by contemporary Swedish composers.

The Wigmore Hall is also launching a new series of Sunday morning coffee concerts on April 28 when the Chamber Orchestra of Europe wind soloists will play Mozart's Serenade for 13 wind instruments. The cost of a ticket includes a programme and a cup of coffee, apéritif or squash served after the performance.

CONCERT AND RECITAL GUIDE

ALBERT HALL

Kensington Gore, SW7 (589 8212, cc 589 9465).
Apr 5, 2.30pm. Wren Orchestra of London, Royal Choral Society, Leeds Philharmonic Society, Nottingham Harmonic Society, conductor M. Davies; Valerie Masterson, soprano; Charles Brett, alto; Stuart Kale, tenor; Glynville Hargreaves, bass. Handel, Messiah.

Apr 19, 26, 7.45pm. London Philharmonic Orchestra, conductor López-Cobos; David Nolan, violin. Tchaikovsky, Overture Hamlet, Violin Concerto, Suite No 3.

Apr 21, 7.30pm. London Symphony Orchestra & Chorus, BBC Symphony Chorus, Brighton Festival Chorus, Kings College Wimbledon Boys' Choir, conductor Colin Davis; Julia Varady, Marie

McLaughlin, Alison Hargan, sopranos; Linda Finnie, mezzo-soprano; Alfreda Hodgson, contralto; Reiner Goldberg, tenor; Hartmut Welker, baritone; Gwynne Howell, bass. Mahler, Symphony No 8.

BARCIN

Silk St, EC2 (628 8795, 638 8891, cc).

Apr 2, 8pm. London Concert Orchestra, conductor Adey; Craig Sheppard, piano. Rossini, Overture The Barber of Seville; Sousa, Liberty Bell March; Strauss, Emperor Waltz; Grieg, Piano Concerto; Suppé, Overture Beautiful Galatea; Liszt, Hungarian Rhapsody No 2; Rimsky-Korsakov, Flight of the Bumble Bee; Tchaikovsky, The Sleeping Beauty Waltz; Ravel, Boléro.

Apr 3, 7.45pm. London Symphony Orchestra &

Chorus (women), conductor Abbado. Beethoven, Mahler, Overture Coriolan; Mahler, Adagio from Symphony No 10; Berg, Symphonic Pieces for Orchestra from Lulu; Debussy, Nocturnes.

Apr 5, 5pm. English Baroque Orchestra & Choir, conductor Lovett; Kathleen Livingstone, soprano; Margaret Cable, contralto; Neil Jenkins, tenor; Peter Savidge, bass; Neil Mackie, Evangelist; William Shimell, Christus. Bach, St Matthew Passion (in German).

Apr 6, 8pm. London Concert Orchestra, conductor Ziegler; Ann Mackay, soprano; Crispian Steele-Perkins, trumpet. Bach, Air on a G string; Sheep may safely graze, Jesu joy of man's desiring; Bach/Gounod, Ave Maria; Handel, Largo from Xerxes, Arrival of the Queen of Sheba, Music for the Royal Fireworks, Let the bright Seraphim, I know that my Redeemer liveth, Water Music Suite; Clarke, Trumpet Voluntary; Purcell, Trumpet Tune & Air; Albinoni, Adagio.

Apr 10, 7.45pm. English Chamber Orchestra, Tallis Chamber Choir; Yehudi Menuhin, conductor & violin; José-Luis Garcia, violin; Margaret Marshall, soprano; Mira Zakai, contralto; Robert Tear, tenor; John Shirley-Quirk, bass. Bach, Concerto for Two Violins in D, Erbarme dich mein Gott (from St Matthew Passion), Suite No 4, Magnificat.

Apr 13, 7.45pm. English Chamber Orchestra; Yehudi Menuhin, conductor & violin; Neil Black, oboe d'amore; José-Luis Garcia, violin. Bach, Violin Concerto in E, Concerto for Oboe d'amore, Brandenburg Concertos Nos 1 & 3.

Apr 16, 7.45pm. English Chamber Orchestra; Yehudi Menuhin, conductor & violin; Neil Black, oboe; William Bennett, flute; José-Luis Garcia, violin; Anthony Halstead, harpsichord; Crispian Steele-Perkins, trumpet. Bach, Concerto for Oboe & Violin in C minor, Brandenburg Concertos Nos 2 & 5, Suite No 2.

Apr 22, 7.45pm. English Chamber Orchestra, Tallis Chamber Choir, conductor Menuhin; Alison Hargan, soprano; Jean-Luc Viala, tenor; Nicolas Rivenq, bass. Bach, Violin Concerto in A minor, Coffee Cantata, Peasant Cantata.

Apr 24, 7.45pm. English Chamber Orchestra, Tallis Chamber Choir, conductor Menuhin; Alison Hargan, soprano; Mira Zakai, contralto; Martyn Hill, tenor; John Shirley-Quirk, bass. Bach, Mass in B minor.

Apr 27, 7.45pm. London Symphony Orchestra, conductor Colomer; Brigitte Engerer, piano. Tchaikovsky, Polonaise from Eugene Onegin, Piano Concerto No 1, Symphony No 6 (Pathétique).

Apr 30, 7.45pm. London Symphony Orchestra, conductor Colin Davis; Stephen Bishop-Kovacevich, piano. Beethoven, Piano Concerto No 1; Berlioz, Symphonie fantastique.

ST GEORGE'S CHURCH

Hanover Sq, W1. Box office 42 Murray Rd, W5 (560 8396) or St George's Vestry, Maddox St, W1.

Apr 5, 2.30-4pm (Part I), 5-7pm (Part II). London Handel Orchestra & Choir, conductor Darlow; Gillian Fisher, soprano; Catherine Denley, contralto; Andrew King, tenor; Brian Kay, bass; Rogers Covey-Crump, Evangelist; Simon Birrell, Christus. Bach, St Matthew Passion (in English, set in the context of vespers).

Apr 20, 7pm. London Handel Orchestra & Choir, conductor Darlow; Gillian Fisher, Patrizia Kwella, sopranos; Charles Brett, alto; Andrew King, tenor; Brian Kay, bass. Handel, Alexander Balus.

Apr 22, 7.30pm. London Handel Orchestra, conductor Darlow; Patrizia Kwella, soprano; Catherine Denley, contralto. Handel, Concerti Grossi Op 6 Nos 9 & 12, Saeviat tellus inter rigores, Daliso et Amarilli.

Apr 24, 7.30pm. London Handel Orchestra, conductor Darlow; Patrizia Kwella, soprano; Margaret Cable, contralto; David Thomas, bass. Handel, Aci Galatea e Polifemo.

Apr 25, 7.30pm. London Handel Baroque Players. Gillian Fisher, Elizabeth Chard, sopranos; Brian Kay, bass. Handel, Sinfonia in B flat, O qualis de coelo sonis, Coelis dum spirat aura, Music for Comus, Trio Sonatas.

Apr 27, 7pm. London Handel Orchestra & Choir, conductor Darlow; Emma Kirkby, Gillian Fisher, Nancy Argenta, sopranos; Margaret Cable, contralto; Ian Partridge, tenor; Noel Mann, bass. Handel, L'Allegro, Il Penseroso ed Il Moderato.



Yehudi Menuhin: conductor and soloist in Bach concerts at the Barbican, April 10 to 24.

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POPULAR MUSIC

DEREK JEWELL

ST JOHN'S

Smith Sq, SW1 (222 1061).

Apr 1, 1pm. **Nash Ensemble**. Bax, Nonet for flute, oboe, clarinet, harp & strings; Debussy, Sonata for flute, viola & harp; Malipiero, Sonata à cinque for flute, harp & strings.

Apr 3, 7.30pm. **Divertimenti**, director Barritt; Martyn Hill, tenor. Mozart, Divertimenti in F K138 & in D K251 for oboes, horns & strings; Bridge, Lament for string orchestra; Grainger, My Robin is to the Greenwood gone; Hawkins, Voices from the Sea; Warlock, The Curlew song cycle.

Apr 7, 7.30pm. **Gabrieli Consort & Players**; Paul McCreesh, director & cello. Easter music for Mass & Vespers by Monteverdi, Grandi & Busatti.

Apr 11, 1.15pm. **Lyn McLaren**, flute; **Philip Booth**, piano. Bartók, Fantasy-Pastorale; Bizet, Carmen Fantasy; Booth, Five Simple Pieces; Dvořák, Sonata in G Op 100.

Apr 15, 7.30pm. **English Baroque Soloists**, conductor Gardiner; Malcolm Bilson, fortepiano. Mozart, Symphony No 34; Piano Concertos Nos 16 & 17.

Apr 22, 1pm. **Oscar Shumsky**, violin; **Roger Vignoles**, piano. Schubert, Rondo brillant D845; Dvořák, Four Romantic Pieces Op 75; Hindemith, Sonata in D minor Op 11 No 2.

Apr 24, 7.30pm. **Wren Orchestra of London**, conductor Carl Davis; Ernst Kovacic, violin. Mendelssohn, Overture The Fair Melusine; Violin Concerto, Scherzo from the Octet, Symphony No 4 (Italian).

Apr 25, 7.30pm. **Amadeus Quartet**. Mozart, Quartet in B flat K458 (The Hunt); Britten, Quartet No 3; Schubert, Quartet in D minor D810 (Death & the Maiden).

Apr 26, 7.30pm. **Bournemouth Sinfonietta**, conductor Malcolm; Imogen Cooper, piano. Handel, Music for the Royal Fireworks, Concerto Grossino in B flat; Mozart, Piano Concerto No 15, Symphony No 39.

Apr 29, 7.30pm. **Ambrosian Singers**, conductor Tjeknavorian; Vernon Midgley, tenor; Leslie Fyson, baritone. Tjeknavorian, The Life of Christ oratorio.

SOUTH BANK

SE1 (928 3191, cc 928 8800).

(FH = Festival Hall, EH = Queen Elizabeth Hall, PR = Purcell Room)

Apr 1, 7.30pm. **BBC Symphony Orchestra**, conductor Groves; Ralph Kirshbaum, cello. Bliss, Processional; Elgar, Cello Concerto; Walton, Symphony No 1. FH.

Apr 2, 7.30pm. **Royal Philharmonic Orchestra**, conductor Masur; Igor Oistrakh, violin. Elgar, Violin Concerto; Tchaikovsky, Symphony No 2 (Little Russian). FH.

Apr 3, 5.55pm. **Wolfgang Rübsam**, organ. Bach, Toccata in E BWV566, Sonata No 4, Preludes & Fugues in A minor & E minor BWV543, 548, Chorale Prelude O Lamm Gottes unschuldig. FH.

Apr 4, 7.30pm. **Royal Philharmonic Orchestra**, conductor Masur; Cécile Ousset, piano. Brahms, Piano Concerto No 1; Schubert, Symphony No 9 (Great). FH.

Apr 5, 5pm. **English Chamber Orchestra, London Choral Society**, conductor Glover; Felicity Lott, soprano; Ann Murray, contralto; Maldwyn Davies, tenor; David Wilson-Johnson, bass. Richard Jackson, Christus; David Johnston, Evangelist. Bach, St Matthew Passion (in English). FH.

Apr 5, 7.45pm. **London Sinfonietta, London Chorale**, conductor Coleman; Janice Cairns, soprano; Della Jones, mezzo-soprano; Geoffrey Pogson, tenor; Alan Opie, bass. Hamilton, Passion of Our Lord according to St Mark. EH.

Apr 7, 7.30pm. **London Symphony Orchestra & Chorus**, conductor Abbado; Lucia Popp, soprano; Jessye Norman, mezzo-soprano. Rihm, Diskontur; Mahler, Symphony No 2 (Resurrection). FH.

Apr 10, 7.30pm. **BBC Symphony Orchestra**, conductor Groves; Anne-Sophie Mutter, violin. McCabe, Shadow of Light; Sibelius, Violin Concerto; Shostakovich, Symphony No 5. FH.

Apr 11, 7.30pm. **London Symphony Orchestra**, conductor Abbado; Webern, Five Pieces Op 10; Boulez, Notations; Mahler, Symphony No 7. FH.

Apr 12, 7.30pm. **BBC Symphony Orchestra**, conductor Pritchard; Jean-Philippe Collard, piano. Rachmaninov, Piano Concerto No 1; Shostak-

vich, Symphony No 11. FH.

Apr 13, 7.30pm. **Royal Philharmonic Orchestra**, conductor Vladimir Ashkenazy; Lynn Harrell, cello. Brahms, Tragic Overture, Symphony No 3; Strauss, Don Quixote. FH.

Apr 14, 3pm. **Craig Sheppard**, piano. Scarlatti, Five Sonatas; Brahms, Variations & Fugue on a Theme by Handel Op 24; Bach, Goldberg Variations BWV988. EH.

Apr 14, 3.15pm. **Itzhak Perlman**, violin; **Bruno Canino**, piano. Pergolesi, Bach, Beethoven, Stravinsky, Sarasate, Kreisler. FH.

Apr 14, 7.30pm. **London Symphony Orchestra**, conductor Abbado; Ann Murray, mezzo-soprano; Maurice Bourgue, oboe. Webern, Six Pieces Op 6; Maderna, Oboe Concerto No 1; Mahler, Symphony No 4. FH.

Apr 15, 7.30pm. **Philharmonia Orchestra & Chorus**, conductor Svetlanov; Jean Rigby, mezzo-soprano; Robert Tear, tenor; John Shirley-Quirk, bass. Elgar, The Dream of Gerontius. FH.

Apr 15, 7.45pm. **London Sinfonietta**, conductor Rattle; Philip Langridge, tenor; Philip Eastop, horn. Mozart, Overture Idomeneo; Britten, Serenade for tenor, horn & strings; Strauss, Metamorphoses for 23 solo strings; Ravel, Ma mère l'oye (complete). EH.

Apr 16, 7.45pm; Apr 17, 1pm. **London Sinfonietta**, conductor Rattle; Elise Ross, soprano; Linda Hirst, mezzo-soprano; Neil Jenkins, Alexander Oliver, tenors; Omar Ebrahim, baritone; Terry Edwards, bass; David Alden, producer; David Fielding, designer. Weill, Mahagonny Songspiel (staged & sung in English). Apr 16: Mozart, Serenade in B flat for 13 wind instruments K361; Apr 17: Strauss, Metamorphoses for 23 strings. EH.

Apr 17, 7.30pm. **Philharmonia Orchestra**, conductor Kamu; Nigel Kennedy, violin. Rimsky-Korsakov, Tsar Sultan Suite, Scheherazade; Tchaikovsky, Violin Concerto. FH.

Apr 18, 7.45pm; Apr 19, 1pm. **London Sinfonietta**, conductor Rattle; Elise Ross, soprano; Ian Caley, tenor; Stephen Roberts, baritone; Theatre of Puppets, director Barry Smith. Dvořák, Serenade in D minor Op 44; Falla, Master Peter's Puppet Show (staged). Apr 18: Strauss, Suite Le bourgeois gentilhomme. EH.

Apr 20, 7.45pm. **London Sinfonietta**, conductor Rattle; Michael Collins, clarinet; Ronald Brautigam, piano. Milhaud, La Création du monde; Paul Whiteman, jazz arrangements; Stravinsky, Ebony Concerto; Gershwin, Rhapsody in Blue; Bernstein, Prelude, Fugue & Riffs. EH.

Apr 21, 7.30pm. **London Philharmonic Orchestra & Choir**, conductor López-Cobos; Dimitris Sgouros, piano; Willard White, bass-baritone. Tchaikovsky, Overture Hamlet, Piano Concerto No 1; Walton, Belshazzar's Feast. FH.

Apr 22, 7.30pm. **Philharmonia Orchestra**, conductor Sinopoli; Salvatore Accardo, violin. Ravel, Le Tombeau de Couperin, Boléro; Scriabin, Poem of Ecstasy; Saint-Saëns, Violin Concerto No 3. FH.

Apr 23, 7.30pm. **Royal Philharmonic Orchestra**, conductor Groves; John Williams, guitar. Smetana, Vltava (from Ma Vlast); Berlioz, Royal Hunt & Storm (from The Trojans); Rodrigo, Concierto de Aranjuez; Vaughan Williams, A London Symphony. FH.

Apr 24, 7.45pm. **Academy of St Martin-in-the-Fields**; Iona Brown, director & violin. Handel, Concerto Grosso in D minor Op 6 No 10; Corelli, Concerto Grosso in F Op 6 No 2; Vivaldi, Concerto Grosso in D minor Op 3 No 11; Mozart, Violin Concerto in G K216, Symphony No 29. EH.

Apr 25, 7.30pm. **London Philharmonic Orchestra**; Christopher Eschenbach, conductor & piano. Mozart, Piano Concerto in B flat K595; Bruckner, Symphony No 7. FH.

Apr 26, 7.30pm. **Royal Philharmonic Orchestra**, conductor Rowicki; Oscar Shumsky, violin. Glinka, Overture Russlan & Ludmilla; Bruch, Violin Concerto No 1; Tchaikovsky, Symphony No 6 (Pathétique). FH.

Apr 27, 7.30pm. **Berlin Philharmonic Orchestra**, conductor von Karajan. Beethoven, Symphony No 4; Strauss, Ein Heldenleben. FH.

Apr 28, 3pm. **Stephen Bishop-Kovacevich**, piano. Bartók, Suite Out of Doors; Chopin, Nocturne in F sharp minor Op 48 No 2, Three Mazurkas, Barcarolle; Schubert, Sonata in B flat D960. EH.

Apr 29, 7.30pm. **Hallé Orchestra**, conductor Skrowaczewski; Emanuel Ax, piano. Rossini, No 10 for 13 wind instruments.

Apr 30, 7.30pm. **Sonny Wallentin**, tenor; Hillel

I forecast jam-packed nights in Frith Street this month when, for two weeks (April 15 to May 4), the great if erratic singer **Nina Simone**, below, appears at Ronnie Scott's (439 0747). Her best work was in the 1960s and 1970s, but never mind that; it's her performances now which matter. And they seem to go straight to the heart of the young, probably because of her life and hard times. The pain comes through in her work, and every performance has a razor-edge feeling to it, as if you never know when she might tip over into tears.



DAVID REDFERN

An astonishing and innovative double album has come from the Ronnie Scott stable. It is a record of performances by many famous artists at the club—bands led by Gil Evans, Buddy Rich and Kenny Clarke/Francy Boland, and solo performers Sarah Vaughan, Art Pepper, George Coleman, Mezzoforte, Zoot Sims and Ronnie Scott himself. Its double sleeve also contains 38 big colour pages of pictures and the adapted text of Mike Hennessey's book about Scott, *Some of My Best Friends Are Blues*. It is called "A Début Jazz Special" (DEBX 1) and sells at £6.99.

Highlights at Pizza Express (437 7215), in what is very much a British month, include veteran drummer **Jack Parnell** with his sextet, featuring tenor saxist **Danny Moss** (April 13), another splendid tenor man, **Bobby Wellins**, with his own quartet (April 18), and the even more veteran baritone

Overture The Journey to Rheims; Chopin, Piano Concerto No 2; Shostakovich, Symphony No 10. FH.

Apr 30, 7.30pm. **Royal Philharmonic Orchestra**, conductor Rowicki; Annie Fischer, piano. Mozart, Overture The Marriage of Figaro; Beethoven, Piano Concerto No 1; Stravinsky, Petrushka. FH.

WIGMORE HALL

36 Wigmore St, W1 (935 2141, cc).

Apr 3, 7.30pm. **Carl Dolmetsch**, recorder; **Bernard Partridge**, Antonina Bialos, violins; **Patricia Mayes**, viola; **John Stilwell**, cello; **Joseph Saxby**, harpsichord. Handel, Scarlatti, Galuppi, Couperin, Butterley, Abel, C. P. E. Bach, J. S. Bach, Short.

Apr 6, 7.30pm. **Brodsky String Quartet**; **Barry Douglas**, piano. Haydn, Quartet in F minor (The Razor); Bartók, Quartet No 1; Brahms, Piano Quintet in F minor Op 24.

Apr 7, 9, 7.30pm. **Colin Carr**, cello. Bach. Apr 7: Suites Nos 1, 3, 5; Apr 9: Suites Nos 2, 4, 6.

Apr 10, 7.30pm. **George Malcolm**, harpsichord. Bach.

Apr 11, 7.30pm. **Elizabeth Söderström**, soprano; **Krister St Hill**, baritone; **Lennart Rönnlund**, piano. Schubert, Tchaikovsky, Purcell, Ravel, Falla, Stenhammar, Larsson, Frumerie, Linde, songs & duets.

Apr 12, 7.30pm. **Sonny Wallentin**, tenor; Hillel

player **Harry Gold** (April 20), whose *Pieces of Eight* still jingle around the jazz scene. One regular feature is the appearance every Tuesday of the **Pizza Express All Stars**, a very good band indeed.

Pizza on the Park (235 5550) presents an American piano player relatively new to London, **Mark Braun**, from April 15 to 20. The smart singer, guitarist and humorist, **Earl Okin**, makes a welcome solo débüt there on April 5, 6. Both he and **Elaine Delmar**, who is singing there from April 11 to 13, appeared at the Park in my Duke Ellington production "Duke" several years ago. Pianist **Michael Garrick**, on for a week from April 22 to 27, played the organ at St Paul's Cathedral when an Ellington sacred concert was staged there in 1982.

Swinging to the rock and pop scene, **Millie Jackson** is singing and, doubtless, bringing a touch of outrage to the Dominion Theatre (580 9562) for six whole nights (April 16 to 21) and, before her, **Shakin' Stevens** is rock-'n'-rolling at the same venue (April 12 to 13). Two younger stars make brief forays into town at Wembley Arena (902 1234), **Howard Jones** on April 16 and **Paul Young**, named British Male Singer of 1984, on April 1, 2.

Sky, the rock-classics band in which guitar virtuoso **John Williams** plays, begin a tour in Northampton at the Derngate Centre (0604 24811) on April 21, and are on the road until they reach St David's Hall, Cardiff (0222 42611) on May 10. Dates in or near London include the Oxford Apollo (0865 244544) on April 30, the Fairfield Halls at Croydon (688 9291) on May 5 and the Royal Albert Hall (589 8212) on May 9.

Finally, let me enthuse over a new album, Andrew Lloyd Webber's "Requiem Mass" (EMI), which features the tenor Plácido Domingo, soprano Sarah Brightman, a boy treble named Paul Miles-Kingston, the choir of Winchester Cathedral and the English Chamber Orchestra, all conducted by Lorin Maazel. The work, dedicated to Webber's late father, a church organist and composer of sacred music, displays the classic beauties of England's church choral tradition, counterpointed by the sharp surprise and occasional violence of the modern school. It is all combined with Webber's genius for producing memorable popular themes.

Martinpelto, soprano; **Urban Malmberg**, baritone; **Maria Höglund**, mezzo-soprano; **Lennart Rönnlund**, piano. Songs from four young Swedish singers, representing Sweden's vocal tradition, introduced by Kerstin Meyer.

Apr 14, 7.30pm. **Sylvia Lindenstrand**, mezzo-soprano; **Geoffrey Parsons**, piano. Liszt, Rangström, Grieg, Sibelius, Peterson-Berger, songs.

Apr 18, 7.30pm. **Victoria de los Angeles**, soprano; **Geoffrey Parsons**, piano. Spanish programme.

Apr 23, 30, 7.30pm. **Monica Huggert**, violin; **Sarah Cunningham**, viola da gamba; **Itzi Meyerson**, harpsichord; **Lisa Beznosiuk**, flute. Apr 23: Teleman, Paris Quartet in A minor; Couperin, Concert Royal No 2, La Française; Bach, Trio Sonata in G. Apr 30: Buxtehude, Trio Sonata Op 2 No 3; Schenck, Sonata from Scherzi Musicali; Couperin, Concert Royal No 4; Bach, Italian Concerto. Sonata in E minor for violin & bass viol.

Apr 24, 7.30pm. **Enrique Perez de Guzman**, piano. Falla, Poulen, Montsalvatge, Ravel.

Apr 28, 11.30am. **Chamber Orchestra of Europe** (wind soloists), director Schneider. Schubert, Minuet & Finale in F D72; Mozart, Serenade No 10 for 13 wind instruments.

Apr 28, 7.30pm. **Maggie Cole**, harpsichord, lute-harpsichord; **Nigel North**, lute. Bach, Partita in C minor BWV826, Prelude, Fugue & Allegro in E flat BWV998, Lute Sonata in C BWV1005, Trio Sonata in C BWV529.

BALLET

URSULA ROBERTSHAW

THE MONTH BEGINS with the first visit to Britain, for a two-week season at Sadler's Wells, of Ballet de Montréal de Eddy Toussaint. The company will present two programmes, all but one of the eight works shown being choreographed by Toussaint himself.

Following Ballet de Montréal at the Wells is Lindsay Kemp and his company, who will show his idiosyncratic version of *A Midsummer Night's Dream*; the bizarre *Flowers*, an interpretation of Genet's novel of the pre-war Montmartre underworld of pimps and perverts; and the British première of *The Big Parade*, a Kemp's-eye-view of Hollywood. You either like or loathe Kemp: he is decadent, outrageous but undeniably of the theatre theatrical. And some of his company move beautifully.

For many the highlight of the month comes right at the end, on April 30, when London has its chance to see, at a gala performance, Sadler's Wells Royal Ballet's new *Sleeping Beauty*, premièred last October in Birmingham. It is at Covent Garden, as the Wells stage cannot accommodate it; and the proceeds of the royal gala will be in part allocated to a new £6 million appeal to improve Sadler's Wells's stage and backstage facilities.

Finally, a spring dance season on Channel 4 on Wednesday nights, from April 10 to May 8. It begins with *Dance Black America*, a history of American black dance from street and social dancing to "electric boogie and double-dutch"—whatever they may be; a British première of Pina Bausch's *Bluebeard's Castle*; masterclasses from Natalia Makarova; Netherlands Dance Theatre with two works by Kylian; and a documentary about Merce Cunningham.

BALLET DE MONTRÉAL

Sadler's Wells Theatre, Rosebery Ave, EC1 (278 8916/20, cc).

Two programmes. See introduction. Apr 2-13.

LINDSAY KEMP & COMPANY

Sadler's Wells Theatre.

Three programmes. See introduction. Apr 15-May 11.

ROYAL BALLET

Royal Opera House, Covent Garden, WC2 (240

1066, cc 240 1911).

The *Firebird*, Fokine's fairy story danced to Stravinsky's imperishable score; *Return to the Strange Land*, moving choreography by Jiří Kylián & a fine score by Janáček; Michael Corder's new ballet *Number Three*. Apr 1.

Manon, MacMillan's choreography, Massenet's music (not the opera) & Georgiadis's designs combine to tell a tragic tale of a femme fatale & a student. Apr 2.

OPERA

MARGARET DAVIES

SMETANA's most popular opera, *The Bartered Bride*, returns to London in a new ENO production by Elijah Moshinsky, designed by John Bury. Penelope Thorn and Edmund Barham, who have hitherto both sung in Germany, make their company débuts as Mařenka and Jeník.

At the Royal Opera, Dame Joan Sutherland returns to sing Lucia di Lammermoor, the role which launched her international career in 1959; and *King Priam* is revived in honour of Sir Michael Tippett's 80th birthday, with the Swiss bass Alexander Malta making his débüt as Priam.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (383 3161, cc 240 5258).

Fidelio, conductor Elder (Apr 2)/Friend, with Josephine Barstow (Apr 2)/Elizabeth Vaughan as Leonore, Rowland Sidwell as Florestan, Dennis Wicks as Rocco. Apr 2,6,10,12,18.

Xerxes. See reviews. Apr 3.

The Bartered Bride, conductor Prikopa. See introduction. Apr 4,11,13,17,19,23,26.

The Marriage of Figaro, conductor Robinson, with Florian Černý as Figaro, Cathryn Pope as Susanna, Richard Van Allan as Count Almaviva, Eilene Hannan as Countess Almaviva. Apr 20,25.

Madame Butterfly, conductor Mauzeri, with Janice Cairns as Butterfly, Rowland Sidwell as Pinkerton, Malcolm Donnelly as Sharpless. Apr 27.

ROYAL OPERA

Covent Garden, WC2 (240 1066/1911, cc).

Don Carlo, conductor Haitink, with Luis Lima as Carlo, Ileana Cotrubas as Elisabetta, Tatiana Troyanos as Eboli, Giorgio Zancanaro as Rodrigo, Robert Lloyd as Philip II. Apr 3,6,9,12,15,17,20.

Il barbiere di Siviglia, conductor Ferro, with Thomas Allen as Figaro, Deon van der Walt as Almaviva, Alicia Nafé as Rosina. Apr 4,8,11.

Lucia di Lammermoor, conductor Bonynge, with Joan Sutherland as Lucia, Carlo Bergonzi as Edgardo, John Rawnsley as Enrico, Gwynne Howell as Raimondo. Apr 13,16,19,23,26.

King Priam, conductor Howarth, with Alexander

Malta as Priam, Phyllis Cannan as Hecuba/Athena, Neil Howlett as Hector, Robin Leggate as Paris, Anne Howells as Helen/Aphrodite, Felicity Palmer as Hera/Andromache. Apr 22,25.

Reviews

ENO celebrated the tercentenary of Handel's birth with a joyously irreverent staging of the comic opera *Xerxes*, in which the hero's amorous entanglements take precedence over his military exploits. Nicholas Hytner's production, designed by David Fielding, combines an 18th-century chorus, acting as both audience to & participants in some kind of open-air entertainment, with glimpses of the ruins of Persepolis & a mobile model of the Hellespont bridge. Its lively, sometimes outrageous, inventions complement the stylish, ornate singing of the excellent cast, headed by Ann Murray (*Xerxes*), Valerie Masterson (*Romilda*), Lesley Garrett (*Atlanta*) & Christopher Robson (*Arsamenes*). Charles Mackerras, conducting his own edition of Handel's score, draws spirited playing from the orchestra.

The Royal Opera's *Samson* was a more solemn offering, inevitably in view of the subject of this dramatic oratorio, but, inexplicably, made ponderous by Julius Rudel's leaden conducting. The Moshinsky/O'Brien production, sombre with its black-costumed chorus, froze the action into tableaux by trundling Samson around on a trolley. But Jon Vickers moulded Handel's music to his own moving portrayal of the character.

SPORT

FRANK KEATING

IT IS AN ASHES SUMMER, and dyed-in-the-wool cricket traditionalists know there is nothing like it, when England take on the old enemy with the baggy green caps. The Australian tourists arrive at the end of the month and their party will be spattered with names new to all but the most studious of British cricket followers. Just like England, the Australians have been subjected to a battering by the relentlessly powerful West Indian side in recent Test match series. This summer's encounter between the ancient rivals will be far less fraught with the physical hostility which both sides have endured within the last year from the magnificently venomous West Indian fast bowlers. This will be gentler stuff, with perhaps even the prospect of a pair of spin bowlers guilefully wheeling and dealing for their wickets all through a summer's day. April's most intriguing aspect will be to see how the dashing opener, Graham Gooch, picks up the gauntlet thrown down by other young English bats during the enforced three-year absence that followed his "rebel" tour to South Africa. He has it in him to be one of history's prime batsmen and he plays in the opening match at Lord's for the Champion County, Essex, against MCC on April 24-26.

HIGHLIGHTS

ATHLETICS

Mars London Marathon, Greenwich, SE10 to Westminster, SW1. Apr 21.

The scrawny, knobbly-kneed army masses at Greenwich. From the Cutty Sark to Big Ben, the pitter-patter of running shoes will stir the Sunday morning springtime silence of the City. The follow-my-leader carnival twines back through London in a 26-mile-long ribbon. The leaders will be almost finished as the plodders struggle for their second wind. America's modern marathon phenomenon took some time to hit the streets of Britain but when it arrived it came with a vengeance. The London event is now solidly established in the worldwide sporting calendar even though it has been run only four times. During the Moscow Olympics in 1980 I remember that dynamic enthusiast Chris Brasher announcing plans for his first meeting with the GLC. No hope, we told him, & laughed. The marathon has been a triumphant success.

CRICKET

MCC v Essex, Lord's. Apr 24-26.

See introduction.

EQUESTRIANISM

Badminton Horse Trials, nr Tetbury, Glos. Apr 18-21.

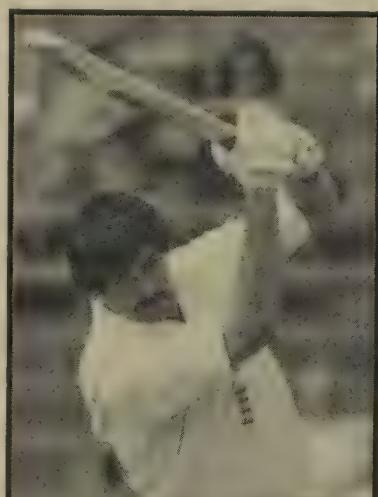
Point-to-points: Essex Farmers' & Union, Marks Tey, nr Colchester, Essex, Apr 8; **South & West Wilts**, Larkhill, nr Amesbury, Wilts, Apr 20.

There are, as Lord Oaksey once observed, "fools, darned fools, & those who remount in equestrian races!" There will be a lot of the last-named about in April. In a way, both the famous international, regimentally organized four-day horse trials at Badminton & the more homely point-to-point meetings in, & over, the sticks are celebrations of the same thing—a final festival to mark the end of another hunting winter. Horses & riders at the Duke of Beaufort's stately grand estate in "royal" Gloucestershire have the same affinity with hunting as those at Larkhill on Salisbury Plain, or the Essex Farmers in the East. At Badminton there is sure to be an appropriate "battle royal" between everybody's favourite, Lucinda Green, & the local girl, Virginia Holgate, who brought back Britain's only individual medal for equestrianism from the Los Angeles Olympic Games.

ROWING

University Boat Race, Putney, SW15, to Mortlake, SW14. Apr 6, 2.45pm.

Cambridge are desperate to stop Oxford



England's Graham Gooch: see introduction.

achieving an astonishing record of 10 successive Boat Race victories—and also to blot out the humiliation of last year when they sank just before the start. The Light Blues have looked to Canada for salvation, appointing Neil Campbell, a 54-year-old garage proprietor from Ontario, to coach them. He is the autocratic tough guy who assembled & trained Canada's superb eight which won the gold medal in the blue riband event at the Olympic Regatta on Lake Casitas in August. Campbell said of his new crew: "They have a good attitude, but there are some things I have to tighten up." Oxford were unimpressed.

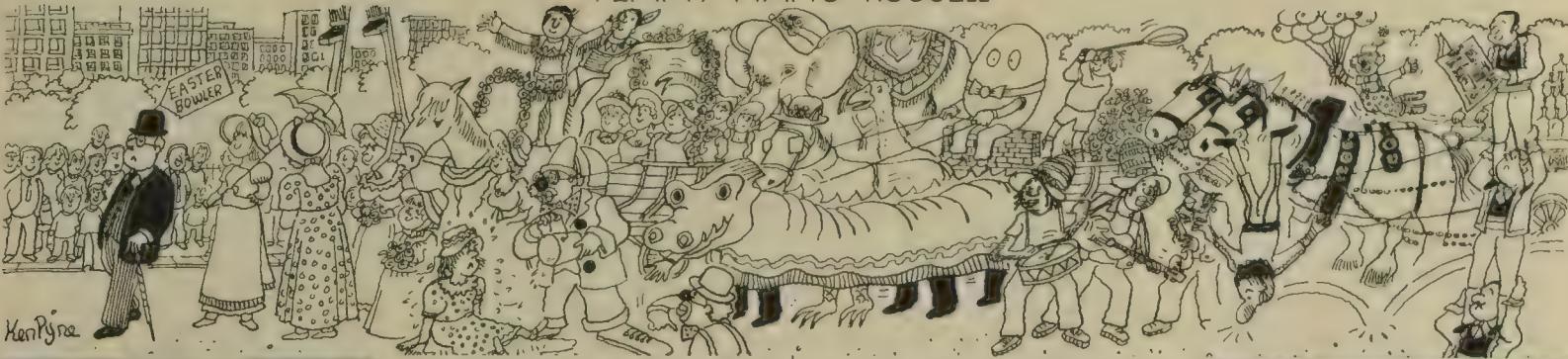
SNOOKER

Embassy World Professional Championship, Crucible Theatre, Sheffield. Apr 12-28.

This is really "the big one". Through the winter there seem to have been so many blues & reds & greens & pinks clinking about on late-night television screens that the game has seemed set on vanishing into its own pockets through the seemingly non-stop frenzy of its exposure. ITV have just finished a marathon of Pub Snooker. But this is April so it must be Sheffield. The Crucible remains the definitive cockpit of hush. The drama will be real, not accompanied this time by the boozed & boorish behaviour of the crowd that so disrupted the Benson & Hedges Championships at Wembley in February. The actors will be the same—the electrically charged Higgins, the gentlemanly Griffiths, the staccato breaks of White, the competitiveness of the Canadians &, of course, the almost invincible smug calm of the champion, Davis.

LONDON MISCELLANY

PENNY WATTS-RUSSELL



EVENTS

Until Apr 30. **London Surveyed 1894-1984.** In 1894 the young architect C.R. Ashbee, dismayed by the rate at which London's historic buildings were being demolished to make way for the new suburbia, organized a group to "watch & register what still remains of beautiful or historic work in Greater London & to bring such influence to bear from time to time, as shall save it from destruction". The *Survey of London*, now with more than 50 volumes to its name, was one of the products of this resolve, & its detailed treatment—historical accounts, measured drawings, photographs &c, in later volumes, computer-generated images—make it a unique record of urban history. This display of more than 100 drawings (12 of which are reproduced for sale) gives a glimpse of London's past & present. Geffrye Museum, Kingsland Rd, E2 (739 8368). Tues-Sat 10am-5pm, Sun 2-5pm.

Apr 2, 7.30pm. **The Macmillan Guide to Modern Literature.** Martin Seymour-Smith has been acclaimed for his editorship of this scholarly tome that sets 20th-century writers in their historical, sociological & critical context. He takes the floor in a discussion of the editing process of a publication that synthesizes information & opinion otherwise available only in widely dispersed reference books. National Poetry Centre, 21 Earls Court Sq, SW5 (370 6929). £2.50, OAPs & students £2 (includes entrance to reception with wine at 6.30pm).

Apr 6-8. **Easter Reggae Festival.** See introduction. Queen Elizabeth Hall (Apr 6, 8, 11am-6pm, £3; 7-10.30pm, £3.50-£6.50) & Purcell Room (Apr 7, 1-6pm, £2; 7-10.30pm, £3.50-£5), South Bank, SE1 (928 3002).

Apr 6-11. **Model Railway Exhibition.** Three-dimensional images of model trains, produced on film by the latest laser technology & holograms, are an exciting first-time feature of the 60th exhibition organized by the Model Railway Club, with its usual run of working model railways & model-making demonstrations. Wembley Conference Centre, Middx (902 1234). Sat-Mon, Wed 10am-6pm, Tues until 8pm, Thurs until 5pm. £2.50, OAPs & children £1.50.

Apr 8, 10am-12.30pm. **London Harness Horse Centenary Parade.** See introduction. Inner Circle, Regent's Park, NW1.

Apr 9-20. **London Festival of Computing.** Apr 9-12, 10am-6pm, a temporary pavilion erected in Covent Garden is the venue for the first four days of this exercise in community computing: competitions, games & exhibitions which provide an initiation into the use of computers & robots in communications, education, social work & manufacturing. Apr 9-16, seminars & conferences in various venues. Details from Jim Lagden at the festival office, Covent Garden ITC, 99/103 Long Acre, WC2 (240 8206). Apr 18-20, 10am-6pm, culmination of the festival is **The London Computer Fair**, organized by the Association of London Computer Clubs & aimed at some of those who bought the 200,000 computers sold in the UK last year. Central Hall, Westminster, SW1. £2.50, children £1.50.

Apr 10, 7pm, Apr 11-14, 8pm. **The Trojan Women.** A Japanese adaptation of Euripides's drama ends a short season of events entitled Close-up of Japan, London 1985, sponsored by The Mitsui Group to introduce contemporary Japan to Western audiences. This modern version of the play, directed by Tadashi Suzuki, is set in Japan after the Second World War & draws on classical Japanese theatrical forms of Kabuki &

LONDONERS have many opportunities to enjoy themselves over Easter. In addition to the traditional fairs on Hampstead Heath and other open spaces, there will be the Easter Day Parade in Battersea Park, which has an annual attendance of some 100,000. The procession at 3pm on April 7—a magnificent spectacle of floats and bands—will be joined on its 2½ mile perambulation by Gerry Cottle's Circus and Chinese dragon dancers; the fun fair, sideshows and stalls throughout the whole day provide no shortage of family entertainment.

Carnival colour comes to the South Bank, too. It is the venue for the first Easter Reggae Festival (April 6-8). For three days the Queen Elizabeth Hall and Purcell Room, normally silent over the Easter holiday, will vibrate with the sights, sounds and smells of the Caribbean: the London Community Gospel Singers, comedian Lenny Henry and acrobat Wonder Nose are among a legion of performers in a full and continuous programme of music, dance, poetry and food festivities.

In Regent's Park on Easter Monday the London Harness Horse Society will be holding its annual parade. Originally the London Cart Horse Parade, it was founded in 1885 with the object of improving the condition of London's working horses then numbering 60,000. This is its centenary year, and the turnout of 400 horse-drawn vehicles—milk floats, costers' trolleys, gigs & phaetons—should be an impressive sight.

Noh & on Greek tragedy. Riverside Studios, Crisp Rd, W6 (748 3354). £4-£7.50.

Apr 10, 11, 3-6.30pm. **The London Book Fair.** The showcase for British publishers, this impressive show of 25,000 titles from 600 publishers is now open to the general public. A panel discussion on "How to become an author" (April 11, 4pm) & the presence of writers including John Mortimer & Frank Delaney, may make up for the fact that none of the books displayed can be bought on the spot. Barbican Exhibition Halls, EC2. £3.

Apr 11, 6.45pm. **Readings from the work of Marin Sorescu.** When his poetry was first published in 1964, its style—rich in irony & humour—brought this leading Rumanian dramatist & poet instant success with critics & the public, & in the years between he has won many international prizes. His poems are read by Jon Silkin, Brenda Walker & the poet himself (who will also be at the Forest Books' stand at the London Book Fair), & extracts from his plays by actor Barry Foster. Barbican Cinema 3, Silk St, EC2 (628 8795, 638 8891, cc).

Apr 13, 10am-7pm. **SCRIF-CELT '85.** Six languages—Irish, Manx, Scottish Gaelic, Welsh, Cornish & Breton—are represented at this first-ever Celtic book fair. More than four million people speak these languages, so it might not be the last. London Welsh Centre, 157/163 Grays Inn Rd, WC1 (inquiries: 263 0581). £1, children 50p.

Apr 15, 16, 5.45pm. **Lyrics of the Heartside.** Paul Laurence Dunbar (1872-1906), born in Dayton, Ohio, of parents who had been slaves in Kentucky, became the foremost black writer of the 19th century & a popular reader of his own poetry on lecture circuits in the USA & England. This programme of his poems, prose & songs presented by actor Joseph Mydell shows the poet's treatment of black themes to have both pathos & humour. Olivier, National Theatre, South Bank, SE1 (928 2252). £1.80.

Apr 23, 8pm. **Samuel Pepys at Dulwich.** In a gallery renowned for its collection of 17th-century paintings, Robert Latham, acclaimed for his magisterial edition of *The Diaries of Samuel Pepys*, reads extracts from the diaries which convey an intimate record of the 1660s, with music

provided by the Capriol Consort & Carolyn Castledine, soprano. Dulwich Picture Gallery, College Rd, SE21 (693 5254). £4.

Apr 27, 3pm. **Dancing at Court.** A special presentation of music & dancing from the Companie of Dancers brings the atmosphere of the courts of Charles I & II to the recently reopened Stuart galleries. Watch in the company of portraits of king & courtiers. National Portrait Gallery, St Martin's Pl, WC2 (930 1552).

Apr 30, 9-11 am. **Godspeed to America.** Every Virginian knows that Jamestown, Virginia, was the site of the first permanent British settlement in North America, founded in 1607 by a group of farmers & tradesmen from East Anglia. With the Naval College, Greenwich, as a backdrop the *Godspeed*, a replica of one of the three vessels that transported them—overall length 68ft, 14ft 8in in the beam—is given a grand ceremonial send-off in the presence of the Duke of Edinburgh on a re-enactment of the voyage that preceded that of the Pilgrim Fathers by more than a decade. Island Gardens, Isle of Dogs, E14.

Apr 13, 10am-7pm. **CHRISTIE'S SOUTH KENSINGTON.** 85 Old Brompton Rd, SW7 (581 2231). Apr 1, 5pm. 19th- & 20th-century posters at prices ranging from £50 to the £10,000-£15,000 estimated for a poster by Koloman Moser thought to depict the genie of the arts.

Apr 30, 2pm. Oriental & Islamic costume & textiles including a 17th-century Moghul floor-spread & two yellow, painted Chinese hangings.

PHILLIPS. 7 Blenheim St, W1 (629 6602). Apr 1, 2pm. Fine decorative prints. A group of railway subjects includes one of the London & Croydon Railway, 1838, estimated at £500-£800.

LECTURES

BRITISH MUSEUM

Gt Russell St, WC1 (636 1555). Apr 24, 25, 1.15pm. **British Library events.** Apr 24. *The Times* & its editors, James Bishop. (*Signs of The Times*—The 200th Anniversary of the Newspaper, a British Library exhibition, runs until June 30.) Apr 25. Hebrew illuminated manuscripts in the British Library, David Goldstein. Illustrated talk on one of the world's best collections. The manuscripts, dating from the 13th to 15th centuries & mainly religious in content (bibles & prayer books), have mostly come from Europe (Spain, Italy, Germany) but also from the Middle East (Yemen).

LONDON ZOO

Regent's Park, NW1 (722 3333). Apr 18, noon. **Reptiles.** Dave Ball, Assistant Curator of Reptiles. Meet some of the Zoo's less popular inmates that creep on their bellies or crawl on short legs. Mr Ball, who has given advice all over the world on these cold-blooded vertebrates, has also assisted in a number of films, which include *Turtle Summer*, to be released later this year. £2.50, includes talk, sandwiches & coffee. Bookings two or three days in advance on 722 1802 (Ansaphone) or in writing to Lunchtime Talks (Bookings).

NATIONAL SOUND ARCHIVE

29 Exhibition Rd, SW7 (589 6603). Apr 23, 7.30pm. **A Good Companion: a tribute to J. B. Priestley.** J. W. Lambert. The great novelist & storyteller gave a final interview for the BBC a week before he died last August at the age of 90. His voice, which was made famous by his broadcasts during the Second World War, can be heard again this evening when critic & broadcaster J. W. Lambert dips into the sound archives to provide a portrait of this benevolent giant of the literary world. Free tickets from NSA with sae.

SALEROOMS

BONHAM'S

Montpelier St, SW7 (584 9161). Apr 11, 11am. Old Master pictures & drawings including a drawing by Carlo Maratta assumed to be a preliminary study for the figure of Sisera in the mosaic of *Jael & Sisera* in St Peter's, Rome.

CHRISTIE'S

8 King St, SW1 (839 9060). Apr 19, 11am. Old Master paintings, including Mantegna's *The Adoration of the Magi*, the property of the Marquis of Northampton, estimated to fetch £5 million (see p41).

CHRISTIE'S SOUTH KENSINGTON

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SOTHEBY'S

34/35 New Bond St, W1 (493 8080). Apr 3, 10.30am & 2.30pm. Musical instruments, including the Jules Falk Stradivari violin made in Cremona c1723 (estimate £250,000-£300,000) & a Peter Guarneri cello (£120,000-£150,000).

FOR CHILDREN

FOR CHILDREN

Apr 6, 3pm. **Mr Handel in London.** Christopher Hogwood, supported by the Academy of Ancient Music, Emma Kirkby, soprano, & David Thomas, bass, introduces to a young audience some of the popular music written by the famous German composer while living in London. Included in the programme are Music for the Royal Fireworks, Arrival of the Queen of Sheba & Overture to Berenice. Barbican, Silk St, EC2 (628 8795, 638 8891, cc). £3.50.

Apr 10, 11, 10.30am-4pm. **Archaeology for all the family.** Dry & dusty? An active morning in the museum examining Roman coins & inscriptions, or making your own mosaics, & an afternoon visit to a working site in the City where archaeologists on the job can be questioned, breathe life into the subject. Children under 16 to be accompanied by an adult. Free tickets available on application. (An archaeology quiz is on sale at the museum shop throughout the school holiday.) Museum of London, London Wall, EC2 (600 3699).

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BRIEFING

EXHIBITIONS EDWARD LUCIE-SMITH

GIC



*C was a lovely Pussy Cat, its eyes were large,
And on its back it had some stripes,
And stripes on his tail.*

AT LONG LAST there is to be a comprehensive survey of the work of Edward Lear (1812-88), famous for nonsense verses and drawings (like the page from his alphabet above) but also greatly gifted as a landscape painter and natural history draughtsman. Lear was one of the most indefatigable travellers of his age, and his tireless journeys and their often delightful results are fully chronicled at the Royal Academy from April 19 to July 14.

□ The Piccadilly Gallery plays host from April 16 to an exhibition of new work by Adrian Berg, best known for his portrayals of Regent's Park as seen from the house in Gloucester Gate which he has occupied for many years. His new paintings are subtler than ever in their ability to catch the changing moods of the seasons.

□ The National Art-Collections Fund is continuing its excellent season of films on the visual arts at the Vickers Cinema, Millbank Tower. This month's offerings include films on John Sell Cotman, Stanley Spencer and Carel Weight (April 1); on art of the Revolutionary period in Russia, Henri Gaudier-Brzeska and Wyndham Lewis's *Blast* (April 22); and on Brancusi and Henry Moore (April 29). Doors open at 6pm. Tickets £2.50, including a glass of wine. Full details of programme and seat availability from Caroline Cuthbert at the NACF on 821 0404.

GALLERIES

Galleries & museums may be closed on Good Friday, Easter Day & Easter Monday. Please check before setting out.

BANKSIDE GALLERY

48 Hopton St, SE1 (928 7521), Tues-Sat 10am-5pm, Sun 2-6pm. Royal Society of Painters in Water-Colours, spring exhibition. Mar 28-Apr 21. 50p, OAPs & children 25p.

BARBICAN ART GALLERY

Silk St, EC2 (638 4141). Tues-Sat 10am-6.45pm, Sun (& Easter Mon) noon-5.45pm. Munch & the Workers. 117 works by this great Norwegian Expressionist, previously unseen in Britain, illuminate Munch's sense of self-alienation. Tradition & Renewal: Contemporary Art in the German Democratic Republic. The first major exhibition of art from East Germany to be held here. Both until Apr 8. Admission to both £1.50, OAPs, students, disabled, unemployed & children 75p.

Barbican foyer exhibition: The Stefan Nowacki Cirrus Collection. Hand-made, painted & gilded modern porcelain from a small Derby factory that maintains traditions of craftsmanship. Apr 23-May 12 (Mon-Sat 9am-11pm, Sun noon-11pm).

BODYWORKS
No 3 Arch, Green Dragon Court, Borough Market, SE1 (378 6799). Wed-Fri 1-6pm. David Sellars & Ken Campbell. Work by two avant-garde book artists interested in the book as a three-dimensional object. Until Apr 26.

BRITISH CRAFTS CENTRE

43 Earlham St, WC2 (836 6993). Mon-Fri 10am-

5.30pm, Thurs until 7pm, Sat 11am-5pm. Svend Bayer & David Drew, stoneware garden pots & willow baskets in traditional English designs. Mar 29-Apr 27.

BURY STREET GALLERY

11 Bury St, SW1 (930 2902). Mon-Fri 10am-5pm. Pavilions, Wallpapers & Parures. Original designs for French architecture, interior decoration, furniture & jewelry between 1780 & 1900. Items for sale from £200. Apr 15-26.

COMMONWEALTH INSTITUTE

Kensington High St, W8 (603 4535). Mon-Sat 10am-5.30pm, Sun 2-5pm. Cavalcade. Off-beat exhibition consisting of animal regalia from around the world—trappings for horses (including those for the horse of a Moroccan prince), & also for elephants, camels, oxen & donkeys. Mar 28-May 12. Seyni Diop, drawings & paintings. Much of the work of this Senegalese artist includes images of the sun to represent the creative power of Africa. Apr 4-30.

DESIGN CENTRE

28 Haymarket, SW1 (839 8000). Mon, Tues 10am-6pm, Wed-Sat until 8pm, Sun 1-6pm. On the Move. An examination of designers' contributions towards making passenger transport of the future—whether by road, rail or air—quicker, safer & more comfortable. Apr 3-May 12.

ROGER FRANCIS GALLERY

533 Kings Rd, SW10 (352 3187). Mon-Sat 10am-6pm. Alan Bowyer, watercolours. Apr 3-24.

HAYWARD GALLERY

South Bank, SE1 (928 3144). Mon-Wed 10am-

8pm, Thurs-Sat until 6pm, Sun noon-6pm. Pierre Auguste Renoir. All facets of the output of the most "Old Masterly" of the Impressionists are represented in this show of more than 90 paintings spanning his entire career. John Walker: Paintings from the *Alba & Oceania* Series. John Walker's most recent work, painted mostly in the United States & in Australia. Both exhibitions until Apr 21. Admission to both £2.50, OAPs, students, unemployed, children & everybody all day Mon & 6-8pm Tues & Wed £1.50.

INSTITUTE OF CONTEMPORARY ARTS

The Mall, SW1 (930 3647). Tues-Sun noon-9pm. Fast Forward—new directions in ceramics. An exploration of the images & traditions that make up the current work of British artists whose pottery is viewed as a domestic art form. Mar 30-May 5. 50p

LEATHER & SNOOK

167 Piccadilly, W1 (493 9121). Mon-Fri 9.30am-5.30pm. Characters & their Creators. Royal Doulton International Collectors' Club exhibition, with 250 character figures & jugs by Doulton designers from Charles Noke to modellers & sculptors of the present day. Until mid July.

MALL GALLERIES

The Mall, SW1 (930 6844). Daily 10am-5pm. Salli Tomlinson & Tim Young. Biographical sound-pictures of celebrities & friends. Hidden doors open to reveal new, contrasting interior scenes & simultaneously trigger off atmospheric background noises. Apr 11-19.

NATIONAL GALLERY

Trafalgar Sq, WC2 (839 3321). Mon-Sat 10am-6pm, Sun 2-6pm. Masterpieces from the National Gallery of Ireland. The National Gallery of Ireland has lent our own National Gallery a group of 40 outstanding paintings, which includes some artists whose work cannot be found in London—for instance, the 17th-century artist Frans Post with one of his exotic Brazilian landscapes, & Baron Gérard with a sumptuous portrait of Napoleon's sister-in-law Julie Bonaparte. Mar 27-May 27.

PHOTOGRAPHERS' GALLERY

5 & 8 Gt Newport St, WC2 (240 5511). Tues-Sat 11am-7pm. Five Years with *The Face*. A walk-in version of Britain's ultra-fashionable glossy magazine. Apr 19-May 18. Iain McKell Live! Portrait, pop, advertising & fashion photographer in open workshop. Apr 12-May 11. 50p, students 30p.

PICCADILLY GALLERY

16 Cork St, W1 (629 2875). Mon-Fri 10am-5.30pm, Sat until 12.30pm. Adrian Berg, recent paintings. See introduction. Apr 16-May 18.

QUEEN'S GALLERY

Buckingham Palace, Buckingham Palace Rd, SW1 (930 4832). Tues-Sat 11am-5pm, Sun 2-5pm, open Easter Mon. Fabergé from the Royal Collection. King Edward VII & Queen Alexandra were among the great Russian jeweller's most ardent admirers. Their collection was further enlarged by Queen Mary & by King George VI. Until end Oct. £1, OAPs, students & children 40p.

QUINTON GREEN FINE ART

5/6 Cork St, W1 (734 9179). Mon-Fri 10am-5.30pm, Sat until 12.30pm. Anthony Palliser, Still lifes & nudes by this representative artist, recently commissioned by the NPG to paint a portrait of Graham Greene. Apr 3-May 4.

ROYAL ACADEMY OF ARTS

Piccadilly, W1 (734 9052). Daily 10am-6pm. Edward Lear 1812-1888. See introduction. Apr 19-July 14. £2, OAPs, students, unemployed, & everybody on Sun until 1.45pm £1.40, children £1.

ROYAL FESTIVAL HALL

South Bank, SE1 (928 3002). Daily 10am-10.30pm. Music & Dance in Print. In the Lyre Room a showing of 200 original engravings illustrating the development of opera, ballet & other musical arts from 1660 to 1920. Until Apr 14.

TATE GALLERY

Millbank, SW1 (821 1313). Mon-Sat 10am-5.30pm, Sun 2-5.30pm. St Ives 1939-1964: 25 years of painting, sculpture & pottery. The first major survey of St Ives art with all the big names, including Alfred Wallis, Barbara Hepworth, Ben Nicholson, Peter Lanyon & Bernard Leach. £1.50, OAPs, students & children 75p. Until Apr 14. The Political Paintings of Merlyn Evans (1910-1973). From the decade 1935-45 it includes the Hitler-Stalin pact & the Russian invasion of Finland. Mar 27-June 2.

RESTAURANTS

ALEX FINER

Some of the best dining in town is to be found at hotels, although the Roux brothers, Nico Ladenis of Chez Nico, Christian Delteil of L'Arlequin, Pierre Koffman of Tante Claire and Jean-Louis Taillebaud of Interlude de Tabailleau may not agree. But Michel Bourdin at the Connaught Hotel Restaurant and Anton Mosimann at the Dorchester Terrace Restaurant have set the highest of standards in sumptuous settings that few owner-chefs can afford to emulate, and now Poachers, at the London Tara Hotel near High Street Kensington tube station, is providing further competition.

First impressions can be misleading. Mine were influenced by the sound of Tannoy messages echoing around the lobby and into the bar, reminiscent of an airport and a clue to the hotel's ownership, Aer Lingus. Fortunately the small and elegant marble-floored dining room, open for dinner only, is insulated from such unwelcome interruption. The decorative effect of its plaster statues, Victorian prints and mirrors, pink velvet-covered armchairs and tables draped in pink linen bearing fresh flowers and china with a floral motif is marred only by the plastic imitation Art Nouveau lampshades.

The menu, as the restaurant's name implies, comprises almost exclusively fish and game which change with the season. Its appearance, peppered with poaching quotations, does little to arouse expectations. Tastebuds were nevertheless titillated by the chef's *amuse-gueule* of warm rounds of scallops, sufficient in itself for a first course.

Any lingering doubts disappeared when I tasted my thinly-sliced raw sea bass (*ceviche de loup de mer*) which had been marinated in lime juice and was resting on a small mound of diced onion and tomato ringed by delicious raw black lobster eggs on decorative twists of lemon. I can also corroborate my wife's verdict that Colchester oysters have never tasted better.

We drank champagne—Taittinger, Brut Reserve is one of three available in half-bottles—from a choice of eight labels ranging from Mercier to Dom Pérignon. The rest of the wine list is equally well balanced with French house wines at £7 and some room for manoeuvre at under £10 a bottle, particularly among the German wines. There are some fine wines in the £15 to £25 bracket including both Chablis Premier Cru and Grand Cru, 1982.

The between-course sorbet remained untried as it is my belief that, far from cleansing the palate, sorbets are cloying and ruin the taste of good wine. Despite the temptations of venison in lemon sauce, roast saddle of hare and pan-fried wild duck, we stayed with fish and broke all the rules by drinking a red burgundy, Savigny-lès-Beaune, Les Peuillets, 1981, at £18.50.

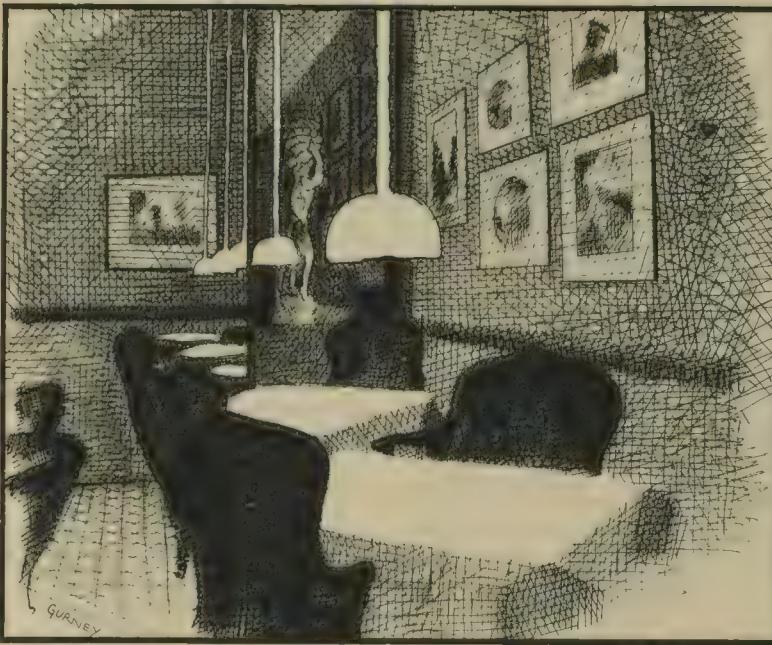


ILLUSTRATION OF POACHERS BY PAUL GURNEY

The poached turbot with a crayfish soufflé was firm but light; the assorted grilled seafood included shrimp, mussels, langoustine and rock lobster on saffron rice with aioli and necessitated use of a finger-bowl. Both dishes were served under domes and accompanied by two side plates for the chosen *haricots verts*, with a hint of nutmeg, and the *mange-touts*, crisp and buttered.

We were past appreciating the huge assortment of cheeses on offer, shared a single portion of chilled fresh figs with raspberries which came decorated with the most delicately-piped wisps of chocolate, and concluded with strong coffee and *petits fours*. The chef de cuisine, Michael Fowler, emerged from the kitchens to make a round of the dining room and accepted congratulations on the artistry displayed by him and his team of three. Efficient and unobtrusive table service added to the pleasure of the meal.

The price, at about £75-£85 for two, will rise if you indulge in the 1900 Armagnac, liquid history available for £7.90 a snifter. There were fortunately no cigar-smokers in evidence to puff on the large Upmann Coronas available at £4.20 from the proffered humidor.

□ **Poachers**, London Tara Hotel, Wright's Lane, W8 (937 7211). Tues-Sat 6.30pm-1am. cc All.

GOOD EATING GUIDE

A changing selection of *JLN* recommended restaurants appears each month. Estimated prices are based on the average cost of an *à la carte* meal for two, including a bottle of house wine. The symbol £ indicates up to £20; ££ £20-£40; £££ above £40.

Information about the time of last orders and credit cards has been provided by the restaurants. AmEx = American Express; DC = Diner's Club; A = Access (Master Charge); Bc = Barclaycard (Visa). Where all four main cards are accepted this is indicated as cc All.

Beau Rivage

248 Belsize Rd, NW6 (328 9992). Mon-Fri noon-3pm, Tues-Sun 6.30-11pm.

The French-trained Mauritian chef, George Ng, produces splendid fish dishes in this small, sparsely decorated establishment. Huge portions & friendly service. cc AmEx, Bc ££

Bracewells

Park Lane Hotel, W1 (499 6321). Daily 12.30-3pm, 7-11.30pm.

Old-fashioned, starched service & an ambitious menu that includes extensive hors d'oeuvres & flambéed main courses as well as several dishes low in calories & sodium compounds. Three-course set lunch for £9.75. cc All £££

Café Pelican

45 St Martin's Lane, WC2 (379 0309). Daily 11-1.30am.

A strong French flavour to this all-day Art Deco style brasserie with its long, mahogany bar backed by mirrors & marbling. Erratic service. cc All ££

Caribbean Sunkissed Restaurant

49 Chippenham Rd, W9 (286 3741). Mon-Sat noon-3pm, 6pm-midnight.

You can find callaloo soup, deep-water shark, peas & rice & all the best West Indian vegetables here, just off Maida Vale. cc A, Bc ££

The Diamond

23 Lisle St, WC2 (437 2517). Daily noon-3am.

Wheeler's overstretched?

The new Wheeler's in Highgate, 5/7 South Grove, N6, is not up to the standard expected of this group. Stale and curling buttered slices of brown bread, already on the table, were only grudgingly replaced and oysters of indifferent quality were presented littered with flakes and splinters of shell.

The main course, lobster, "steamed with laver, seaweed and butter sauce," comprised the shrunken contents of two claws and four morsels set on what proved to be an empty tail, which may explain where the lobster slices in the Dover sole Walewska came

from. The crust on the apple pie was stale.

A spokesman for Kennedy Brookes, which bought the Wheeler's chain in September, 1983, and has recently opened five new branches, blamed "problems with getting the right staff". Certainly the tactful assistant manager, Giuseppe Verdichizzig, and one wine waiter appeared to be the only professionals in the place. But much more attention is required over portions, freshness and quality. I fear the new suburban branches may be exposing the weakness of Wheeler's centralized supply system.

The remarkable choice at this busy Cantonese example of the best of Chinatown includes a notable deep-fried prawn on toast starter, crab with ginger & spring onion, spare ribs baked in a paper bag, good value set menus. cc None ££

The Diplomat

London Marriott Hotel, 10 Grosvenor Sq, W1 (493 1232). Mon-Fri 12.30-2.30pm, Mon-Sat 6.30-11pm, Sun noon-2pm, 7-10pm.

Warm wood paneling, paintings, pink linen & tinkling piano create the ambience. French-style house specialities satisfy the palate. There are £10.75 & £13.75 set-lunch menus, & a £27 surprise dinner menu to excite the indecisive. cc All £££

Happy Wok

52 Floral St, WC2 (836 3696). Mon-Sat noon-midnight.

A long menu of mainly Peking & Szechuan dishes served in intimate, mirrored surroundings. Convenient for the Royal Opera House. cc All £££

Lemonia

154 Regent's Park Rd, NW1 (586 7454). Mon-Sat 6-11.30pm.

Reliable Greek taverna on two floors, with friendly waiters. Kebabs, stuffed vegetables & sometimes swordfish on the menu. cc None £

Meridiana

169 Fulham Rd, SW3 (589 8815). Daily 12.30-3pm, 7pm-midnight.

Trendy Italian restaurant with a first-floor terrace overlooking the Fulham Road. Good pasta & fish & a charcoal grill. cc All ££

Mon Plaisir

21 Monmouth St, WC2 (836 7243). Mon-Fri noon-2pm, 6-11pm.

French bustle in intimate & small premises. Good daily specials & large cheeseboard. Avoid draughty tables by the door. cc None ££

Polyanna's

2 Battersea Rise, SW11 (228 0316). Sun 1-3pm, daily 7pm-midnight.

A bistro with checked tablecloths, a blackboard of ambitious dishes of the day, a good French wine list & a strong local following. cc All ££

Queenies

338 King's Rd, SW3 (352 9669). Daily 12.30-2.30pm, 7-11.30pm (Sun until 10.30pm).

Palms, pink marble & a white piano help to create a 1920s ambience for a 1980s-style menu & anglicized French dishes. cc All ££

Rani

3/5 Long Lane, N3 (349 4386). Tues-Sun noon-2.30pm, daily 6-10.30pm.

The sharp, clean tastes of yoghurt, hot spices, coconut chutney & tamarind sauce highlight many of the dishes at this unassuming Gujarati & Southern Indian vegetarian restaurant. cc A, Bc ££

Read's

152 Old Brompton Rd, SW5 (373 2445). Daily 12.30-2.30pm, Mon-Sat 7.30-11pm.

Attentive service & agreeable décor. Caroline Swatland's highly ingenious, predominantly French menu has won many admirers. cc All ££

Royal Roof Restaurant

Royal Garden Hotel, Kensington High St, W8 (937 8000). Mon-Fri 12.30-2.30pm, Mon-Sat 7-11.30pm.

Commanding views of Kensington Gardens enhance the £10 & £14 *nouvelle*-style lunch menus enjoyed in armchair comfort. A short *à la carte* & extensive wine list. cc All £££

Smith's

33 Shelton St, WC2 (379 0310). Mon-Sat noon-midnight, Sun 12.30-2.15pm, 7-10.15pm.

Straightforward English dishes (lentil soup, leg of lamb, crumble & custard), complemented by daily specials, served in a large, vaulted basement on the corner of Neal St. cc All £££

Tiberio

22 Queen St, W1 (629 3561). Mon-Fri noon-3pm, Mon-Sat 7pm-1am.

Good Italian food & a racy nightclub atmosphere in the heart of Mayfair. Evening pianist & dance band. cc All £££

The Wilfred

Moored along the Embankment, opposite Temple Underground (379 5496). Mon-Sat noon-3pm, 5.30-11.30pm.

This fully-rigged 1926 Thames sailing barge moored permanently on the former site of the RSS *Discovery* is an unusual setting for a wine bar & restaurant. Unambitious fresh salads, steaks & seafood. cc A, Bc ££

BRIEFING**HOTELS**

HILARY RUBINSTEIN



Many country-house hotels have attractive, well tended gardens. I have selected some that boast exceptional showplace gardens, worth a visit in their own right.

Under Ben Cruachan's peaks on the shores of Loch Awe in Western Scotland, **Ardanaiscig** is set in a 2,500 acre estate with 30 acres of shrubs and woodland garden. One of the finest of the gardens open to the public in the Western Highlands, it contains many rare shrubs and trees, including some 150-year-old conifers; in spring the lawn which sweeps down to the loch is a mass of bluebells.

The house is a turreted and crenellated 19th-century residence in a superb and secluded setting (the nearest village, Kilchrenan, is 4 miles away) with a private pier on Loch Awe and tennis and croquet. It is attractively and comfortably furnished with big chintz chairs, polished tables and fresh flowers, and has a drawing room with a grand piano, a library and a billiards room. The master bedrooms have loch views, others overlook the gardens. The excellent five-course dinner features many local products, brunch is offered on Sundays and Victorian teas every afternoon.

Gliffaes Country House Hotel at Crickhowell in Powys has 29 acres of lawns, woodland and parkland, rich in rare trees and shrubs and unusual birds. Visit it in early spring for bulbs, in May and June for azaleas and rhododendrons. The hotel, on an estate in the valley of the River Usk, midway between the Brecon Beacons and the Black Mountains and in the magnificent scenery of the National Park, has fishing rights for brown trout and salmon on two stretches of the river. It has a hard tennis court, a putting green and croquet, and a billiards room indoors. In cold weather there are open fires. Most of the 19 bedrooms have their own bathrooms.

In Cornwall, **Meudon Hotel** at Mawnan Smith, near Falmouth, is set in 200 acres of unspoilt National Trust-owned coastline between the Fal and the Helford rivers. Its crowning glory is an 8½ acre sub-tropical garden, originally laid out in the 18th century by Capability Brown. Among its flowering trees and shrubs are mimosa, eucalyptus, magnolias, camellias, azaleas and rhododendrons.

The hotel's turn-of-the-century mansion with mullioned windows and granite pillars has been extended to provide three lounges and a glass-covered terraced restaurant, which serves traditional English dishes, local lobsters and crabs, and plenty of fresh local vegetables. Bedrooms are in the modern extension.

Cashel House Hotel, Cashel, County Galway, in the west of Ireland, stands in the shelter of Cashel Hill at the head of Cashel Bay in the 50 acres of flowering shrubs, woodland walks and streams, which won it the 1983 Irish National Gardens Compe-

Meudon Hotel, Mawnan Smith, Cornwall:
its gardens are at their best in April.

tition. It was built in 1840 as a hunting lodge, and three different owners gradually developed the garden which has plants from Tibet, Australia and New Zealand and 80 varieties of rhododendrons blooming for nine months of the year.

The present owners, Dermot and Kay McEvilly, have made Cashel House an extremely comfortable hotel with log fires in the lounges, and pretty bedrooms; they serve substantial Irish breakfasts, and all the fish on the dinner menu is fresh and locally caught. The hotel has a hard tennis court and private beach (tennis racquets and fishing rods are supplied); and a sailing dinghy and rowing boat are available.

□ **Ardanaiscig**, Kilchrenan, by Taynuilt, Strathclyde, Scotland (08663 333). Master bedrooms £65 per person for dinner, bed and breakfast, others £48.50.

□ **Gliffaes Country House Hotel**, Crickhowell, Powys, Wales (0874 730371). Bed and breakfast £17.50-£35 per person. Dinner £8.40.

□ **Meudon Hotel**, Mawnan Smith, near Falmouth, Cornwall (0326 250541). Bed and breakfast £30-£34 per person. Dinner £12.

□ **Cashel House Hotel**, Cashel, Co Galway, Ireland (010 353 95 21252). Bed and breakfast IR£24-IR£28 per person. Dinner IR£17.95.

The above tariffs are per night and include VAT and service (except at Cashel House which adds 12½ per cent and Meudon which does not make a service charge). Many of these hotels make reductions for long stays or out of season.

Readers in the dark

One of the most frequent grievances I hear about hotels concerns bedside lighting. People are always complaining to me of poorly positioned fittings and insufficient light to read by. Modern hotels usually offer adequate lighting on both sides of a double bed, but older establishments, even smart country-house places, woefully try the patience and eyesight of their guests.

Some seasoned travellers carry spare electric light bulbs around with them as an essential item in their overnight bag to substitute for low wattage bulbs. But it is not only the meanness of the wattage that provokes: sometimes the lights are fixed too high, sometimes they are on a level with the pillow so you have to lean over the side to read your book; and what use is a single lampstand on one side of a bed if both partners like reading?

I urge members of the reading classes to stand up for their rights and demand satisfactory illumination.

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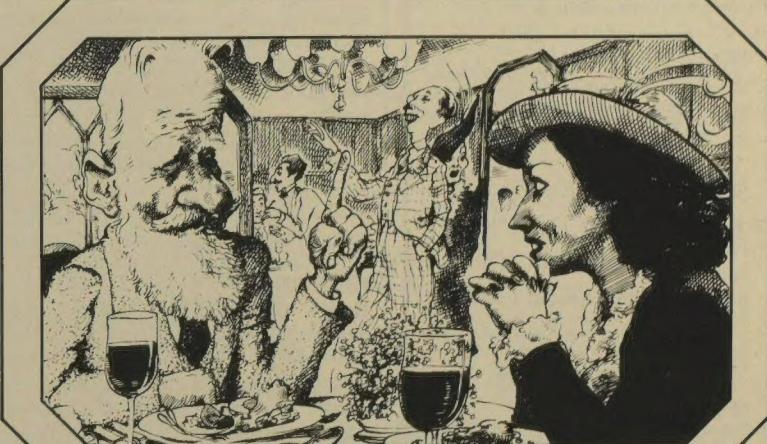
Billesley Manor, Nr. Stratford-upon-Avon,

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For further information on any of our hotels whether for a few days in the country, a business trip or meeting contact

Christine Travell, Celebrated Country Hotels, Oakley Court, Windsor Road, Nr. Windsor, Berkshire SL4 5UR, England.

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ST IVES BAY, Cornwall.

Hillside Hotel, Angarrack. Small and comfortable with varied, interesting menus. Walled garden, some en-suite rooms. B + B circa £11. Tel: 0736-752100

Near SOUTHWELL, Notts.

Upton Fields House is an unusual and interesting family home with three pleasant rooms, lovely outlook and an acre of garden. B + B circa £10. Tel: 0636-812303.

PEAK NATIONAL PARK

The Croft Hotel is a comfortable Victorian house 3 miles from Bakewell. It has 4 acres of classical gardens and most rooms en-suite. High standards, lovely area. B + B circa £15. Phone David or Carol Walker on 062987-278

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Nr SHERBORNE, Dorset.

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BRIEFING

OUT OF TOWN ANGELA BIRD

THE 150TH ANNIVERSARY of "God's Wonderful Railway" is being celebrated through the summer on the old Great Western Railway network. Rail trips, partially steam-hauled, begin on April 7 (London to Plymouth return for £39.50) and April 8 (Plymouth to Bristol return, £29.50), with further steam excursions from June to August. At the end of May an exhibition train sets out from Paddington carrying railway memorabilia to 30 towns, from Chester to Penzance, spending two or three days at each. In August, British Rail mounts a large show of old and modern rolling stock, including a working replica of the "Iron Duke", at its Swindon headquarters. Details of all events from the Passenger Sales Manager, 125 House, 1 Gloucester Street, Swindon SN1 1DL.

Isambard Kingdom Brunel was only 29 when he inaugurated his controversial 7 foot gauge railway for the Great Western in 1835, which enabled trains to run at up to 60 mph—considerably faster than on the conventional narrow-gauge systems of the time. Brunel's own terminus building alongside Bristol's Temple Meads station, last used in the 1960s, narrowly escaped demolition and, after undergoing a £1 million restoration, reopens on April 9 (the anniversary of Brunel's birth) with three exhibitions devoted to public transport. Later in the month steam trains will run visitors from there to Wapping Wharf, home of one of the great engineer's other major achievements—the SS *Great Britain*.

EVENTS

AVON

Baroque Festival, Bath, Avon. Apr 17-20. The city's celebrations of European Music Year mark the tercentenaries of the births of Bach, Handel & Scarlatti with concerts in churches & other venues. Details from Cunningham & Poole, Kingston House, Pierrepont St, Bath (0225 63061).

BEDFORDSHIRE

Shuttleworth Air Pageant, Old Warden Aerodrome, nr Biggleswade. Apr 28. First major flying event of the year for the historic aircraft of the Shuttleworth Collection, which ranges from a 1909 Blériot to a 1942 Spitfire. The nostalgic atmosphere of the airfield itself, with its windsock & grass runway, is echoed in the names of planes like the Sopwith Pup & the Gloucester Gladiator. Flying begins at 2pm, but it is as well to arrive earlier (gates open at 10.30am) to look round the veteran planes, cars & bicycles housed in the old-fashioned hangars. £2, children £1.50, car & all occupants £8.

CHESHIRE

Boaters' Gathering, Boat Museum, Ellesmere Port. Apr 6-8, 10am-5pm. Former working craft from all over Britain congregate to open the museum's new season, joining the historic boats already there which once worked the 18th-century canals. On Sunday morning from about 11am boatmen compete at such traditional skills as rope-throwing & knot-tying. Museum open daily 10am-5pm. £1.80, OAPs & children 85p.

GLoucestershire

St George's Day mumming play, Kings Sq, Gloucester. Apr 23, 6pm.

England's patron saint receives disappointingly little recognition, but the City of Gloucester mummers perform each year a confusing story of St George defeating Robin Hood, & Beelzebub slaying the Turkish Knight. Local Morris dancing "sides" continue the entertainment with sword, clog & rapper dances.

HAMPSHIRE

Visits to Spitbank Fort, off Portsmouth. Apr 5-Oct, daily 11am-5pm.

The brooding hulk of one of Lord Palmerston's 1860s "folly", a granite fortress with walls 15 feet thick, built to protect Portsmouth harbour against the threat of French invasion, is now accessible to visitors. After a 10 minute ferry trip from Gosport or

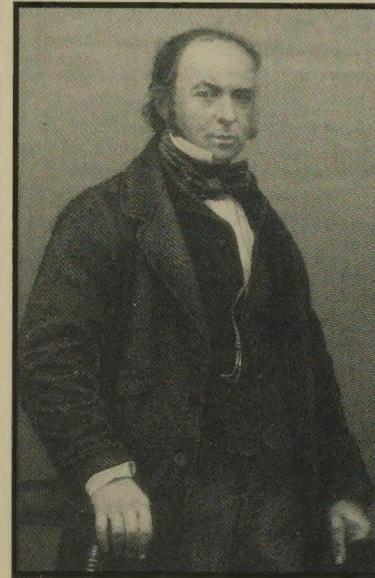


ILLUSTRATION LIBRARY

I. K. Brunel: celebrations of the Victorian engineer's work (see introduction).

Southsea, a guided tour leads the intrepid visitor through a maze of passages & tunnels to the gun floor & basement, the forge & the Victorian cooking ranges. The Portsmouth Harbour Ferry Company operates daily services but times vary, so ring 0705 524551 to check. £2, children £1, includes ferry & admission charge.

HEREFORD & WORCESTER

Illuminations at the Jubilee Maze, Symonds Yat, nr Ross-on-Wye. Apr 5-13 (except Apr 7), 8-10.30pm.

The 7ft-high hedges of this large octagonal maze are bathed in different coloured lights, but finding your way along the cypress-scented paths to the Temple of Diana in the centre can be harder than you think—and more so at night! £1.20, children (classified, eccentrically, as those below adult waist height) 80p. (Normal daytime opening from Apr 5, daily 11am-5.30pm, 75p, accompanied children free.)

LANCASHIRE

Egg rolling, Avenham Park, Preston. Apr 8, 2pm.

Ten thousand people attend this traditional Easter event where brightly decorated hard-boiled eggs are rolled down a steep slope. A recent innovation is the rolling of oranges as well, which the participants then eat as a

"chaser" to the eggs.

SCOTLAND

Concerts in Scottish stately homes. Apr 22-27.

Soloists from the Hanover Band with Mary Verney, fortepiano, play Beethoven's sonata for cello & piano & Schubert's String Trio in B flat & Trout Quintet, at a number of impressive venues. Apr 22, Falkland Palace, Fife; Apr 23, Haddo House, nr Aberdeen; Apr 24, Brodie Castle, Grampian; Apr 25, Kellie Castle, Fife; Apr 26, Culzean Castle, nr Turnberry, Strathclyde; Apr 27, House of Binns, nr Edinburgh. Details from National Trust for Scotland, 5 Charlotte Sq, Edinburgh (031-226 5922).
SUSSEX

International Clown Convention, Regis Centre, Bognor Regis. Apr 20, 21.

The first event of its kind starts with actor Ron Moody leading a parade of capering clowns from the station at 11am. Events include, clown workshops, a church service on Apr 21 at 11am, gala performances on Apr 20 at 5pm & 8pm, & an exhibition of eggs bearing the faces of famous clowns—the way a performer unofficially registers his own personal style of make-up. Programme from Mr Pharo, Clowns'ville, 42 Stroud Green Drive, Bognor Regis, W Sussex.

WARWICKSHIRE

Shakespeare's birthday celebrations, Stratford-upon-Avon. Apr 20.

The Bard's birthday is commemorated three days early this year. Folk dancing & military music at 10am, distinguished guests process from the theatre at 11am to attend the unfurling of flags of all nations in Bridge St. On Apr 19 the Band of the Royal Engineers beats retreat in Rother St at 5.45pm; Apr 21, 11am, annual Shakespeare service at Holy Trinity Church.

GARDENS

BERKSHIRE

Valley Gardens, nr Windsor. Daily 8am-sunset.

Vast gardens on the north shore of Virginia Water, with several acres of wild daffodils & a magnificent collection of rhododendrons & other spring-flowering shrubs & trees. Car parking 80p.

CAMBRIDGESHIRE

Thriplow Daffodil Weekend, Thriplow, nr Cambridge. Apr 13, 14, 2-6pm.

Roadside banks of daffodils lead visitors into the village, where 14 gardens & some of the houses are open to view. Stalls offering home-made cakes & jam are set up on the village green, near the working smithy. The first day is recommended as more peaceful. £1, children 30p.

LINCOLNSHIRE

Doddington Hall, nr Lincoln. Apr 8, 2-6pm.

5 acres of romantic gardens surround an Elizabethan house which has never been sold since Robert Smithson completed it in 1600. Tapestry, furniture & paintings indoors; thousands of spring bulbs & walled, wild & knot gardens outside. From May 1, open Wed, Sun & bank holiday Mons 2-6pm. House & garden £1.70, children 85p, gardens only 85p & 45p.

SUSSEX

Leonardslee, Lower Beeding, nr Horsham.

Apr 20-June 10.

Camellias are the speciality on the first weekend of the season in this famous valley garden. Wonderful displays of rhododendrons, azaleas & magnolias among lakes & streams. Daily 10am-6pm. £1.80, children £1.

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